

SQUARE DANCING

SEPTEMBER, 1975

60¢ PER COPY



official magazine of The *Sas in Order* AMERICAN SQUARE DANCE SOCIETY

a most unusual square dance CATALOG

Who Ever Heard of a Catalog Like This?

Usually a catalog is contained in one section, either separately or as a part of a publication. This month we present our new catalog on 8 separate pages scattered throughout this issue. With the start of new classes and the beginning of a new square dance year, it is an excellent time to stock up on dance needs.

Public address systems:

Page 53

This is an excellent time to start looking into the brand new line of Newcomb sound systems or a good, used set.

Microphones:

Page 55

Standard microphones, wireless microphones, mike cozies. Name your needs—you'll find it here.

Caller/Teacher Aids:

Page 59

Special manuals for the caller/teacher and corresponding handbooks for the new dancers, name tags, diplomas, check lists and more.

Recruiting and Promotion:

Page 75

Now is the time to order quantities of special posters, brochures, and postcards. Or information on writing your own publicity releases.

Special Caller Needs:

Page 77

Name tags, special sleeves for your records and compounds to speed up or slow down the dance floor. Also, a special series of teaching records.

Keep Informed:

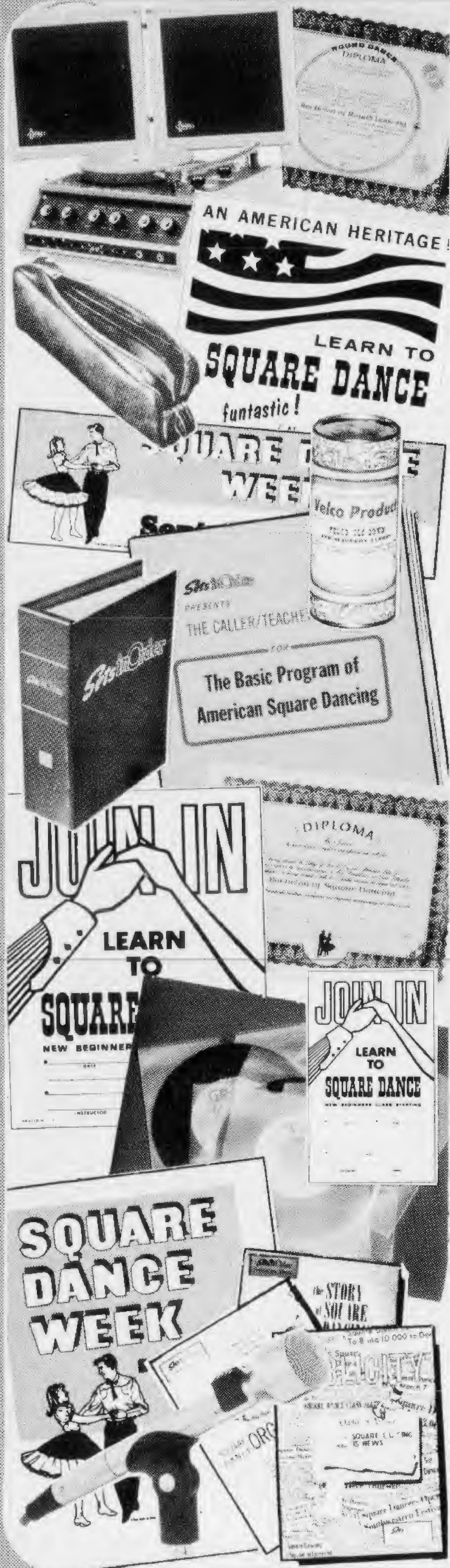
Page 79

Gaining and retaining knowledge helps to make a more valuable dancer. Whether it's help for CONTRAS or just methods of keeping current, you'll find it described in this special section.

A Special Order Form:

Page 89

Finally, a simple way to order all your square dance needs at one time.



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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

We all know that enthusiasm and dedication are synonymous with square dancing, but here is an example from the Saucon Squares of Bethlehem, Pa., which we believe should be entered into the record book. Barbara and Russell Backensto attended the Tuesday night session of the Saucon Squares Tenderfoot class, as usual. The following Saturday Barbara gave birth to a bouncing baby boy. The very next Tuesday night found Barbara back at class—as usual. How's that for dedication?

Pat and Clare Barnes
Bethlehem, Pennsylvania

Dear Editor:

We have been dancing for about 18 years. Naturally we progressed up the ladder of skill to a point where we only attended high or challenge level dances. At the challenge level it became imperative that we put in an extra

workshop evening each week to "keep up" with all the new stuff being thrown at us. Adding all this dancing time, we came up with a figure of at least 10 and often 12 eve-

(Please turn to page 56)



- 5 Hot Line—Late News
- 7 As I See It by Bob Osgood
- 9 Which Foot Do I Start On?
- 17 History of the U.S.A. in Dance
- 24 How We Dance
- 26 Take a Good Look
- 27 The Dancers Walkthru
- 30 Square Dance Diary
- 31 Roundancer Module
- 32 Paging the Round Dancers:
Ray and Bea Dowdy
- 33 Basics Semantics
- 35 Convention \$Update
- 37 Ladies on the Square
- 38 Style Lab
- 40 National Square Dance Convention
- 41 Round the World of Square Dancing
- 45 Callers/Teachers Workshop
- 54 Caller of the Month: Denny Lantz
- 72 On the Record: Reviews
- 88 Square Dance Date Book
- 94 Fashion Feature



SQUARE DANCING

OFFICIAL PUBLICATION OF THE
SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

VOL. XXVII-NO. 9

Published monthly for and by Square Dancers and for the general enjoyment of all.

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Membership \$6.00 per year includes 12 issues of the Official Magazine


PLEASE NOTE: Allow at least eight weeks' notice on changes of address. To speed up the change please send the old address label from your SQUARE DANCING magazine along with your new address. Printed in U.S.A.

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Second Class postage paid at Los Angeles, Calif.

462 NORTH ROBERTSON BOULEVARD • LOS ANGELES, CALIFORNIA 90048 • TEL. (213) 652-7434



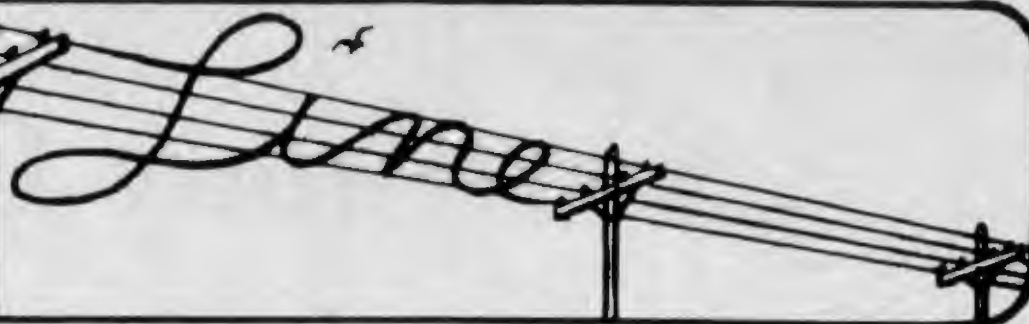
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RED HOT



HEADING FOR A BOOM? The increased interest in square dancing as a result of the publicity tied in with the Bicentennial, the tremendously large 24th National Convention in Kansas City (attendance 22,053) and extremely healthy conditions reported in all areas would indicate a banner season coming up for the activity.

SQUARE DANCE CENSUS MONTH: Just a reminder. Let us know the size of your current square dance class (See Hotline, July issue). Close off date is Oct. 15th. Results in a coming issue.

MISCELLANY: Both NEWCOMB and HILTON will be coming out with brand new systems this Fall...next month SQUARE DANCING carries a special feature on microphones...The October McCall's Magazine contains an article on square dancing...Bill slated to come up in Congress, HJ RES. 114 is a proposal to designate square dancing as our National Folk Dance. Write to your Congressman now and let him know of your support.

WATCH FOR THIS: Jack and Peggy Cloe, frequently on the go as traveling caller and spouse, have an interesting hobby. To fill time while traveling between destinations they write songs, usually about square dancing. One of them is about a square dance caller who has called a dance in Chicago and catches a plane for a flight home. Of course, his name is Jack. After the plane is in the air, a friend of his, who just happens to be on the same flight, sees him and hollers, "Hi Jack!" Everyone on the plane takes the greeting as if there is a HIJACKING about to take place and a lot of very funny things happen to him. Not long ago Hank Snow called the Cloes and requested permission to record the song. The rest is history. The record was released last July. The title is "HIJACK." You may have already heard it on your radio. Congrats to our budding song writers!

MOVING? Why chance missing a single issue of **SQUARE DANCING**? Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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AS I SEE IT

bob osgood

September, 1975

WE HAVE A RATHER jam-packed issue this month, with everything from a special message to callers and leaders about to start new dancer classes (page 9) to some words about Square Dance Week '75 (page 14). A salute to the Western Square Dance as a part of our Bicentennial series starts on page 17 and we've come up with some "caller talk" about "Levels" on page 33.

To those of you who were a part of the 22,053 crowd that packed the facilities last June at the National Convention in Kansas City, you'll be interested in some dollars and sense talk about the Nationals on page 35. And then, of course, there are the regular features.

Working on a Theme

THIS MONTH we seem to have gone a bit heavy on the theme of ladies chain. You'll notice as you work your way through the magazine that the *How We Dance* section (Page 24) features the ladies grand chain, including some of the "danger spots." The subject for *Take A Good Look* (Page 26) is a reverse flutter wheel, which is actually a part of the chain family. And, starting on Page 38, the oldie and often misunderstood variation of the ladies chain, the wheel chain is investigated.

One may wonder on occasion why we spend time with some of the oldtimers when there are so many brand new movements to investigate. The answer is fairly obvious to us. The older movements are all too frequently the ones that are taught in the first ten weeks of new dancer's lessons and are the ones that give the greatest amount of trouble.

Some dancers, after being in the activity for as long as five years, still stumble through a square thru. Others are not quite sure of

how an 8 chain thru is properly executed. It's possible that while learning all the new movements we sometimes forget how to do the oldies.

A Plea for More Material

WE RECENTLY RECEIVED this bit of editorial rhyme from Micky Davidson in Carmichael, California.

O give me new figures! I can't go on dancing
The same that were taught me
ten seasons ago

The schoolmaster over the land is advancing
Then why is the master of dancing so slow?
It is such a bore to be always caught tripping
In dull uniformity year after year

Invent something new

and you'll set me to skipping

I want a new figure to dance with my dear!

By the time we had finished we had all but completed a mental rebuttal asking if the more than 2000 terms and the continual flow of new movements might be just a bit *too much*, when we read the credit. The verse, *Quadrille a la Mode*, was credited to T. H. Bayly (1797-1839). Just goes to show you, there's nothing new under the sun.

The Importance of Classes

WE HAVE ALWAYS FELT a bit deprived. We never attended a beginner's class. In our book the process of "discovering" square dancing, of meeting new friends and of learning a few simple rounds and mixers must indeed be the very high point in the life of any square dancer. It's an experience that most dancers have but once.

Back when we began our dancing nobody ever heard of *classes*. There were, as a matter of fact, no levels of dancing. There were just the neighborhood square dances to which ev-

everyone was invited and a high level dancer was one who had attended a dance before.

When we attended our first square dance, a bit apprehensive and not knowing just what to expect, we learned that the idea was to get into the number four spot in a square and simply do what the others were doing. By the time the action worked itself around to us, we were almost as knowledgeable as any of the *veterans*. Of course, that was quite a number of years ago.

Eventually, back in the years immediately following WWII the flow of new material had begun and it wasn't practical to try to indoctrinate the newcomer with all he needed to know about square dancing in the first half hour of the Saturday night dance. Because of this he was invited to attend a "catch-up night" on Friday where he was taught the relatively simple principles of square dancing. Then he would be able to keep up with the *experienced* dancers. With the introduction of Allemande Thar, All Around Your Left Hand Lady, See Saw and a few other terms, the idea of regular square dance classes became a reality.

Some of the early classes we recall went as far as *seven* lessons! By the end of the fifth night the caller had used everything in his limited repertoire and the final lessons were little more than regular party dances. Eventually more new material came along and the number of class nights expanded to ten in 1950 in order to get them all in. By 1953 the number of class nights had risen to fifteen and by the early 1960s most classes reached the 9 months—30 lessons peak that still holds for many areas today.

While 75 basics can be taught in 30 weeks, the additional terms necessary for mainstream dancing require that before getting out of class and into regular club dancing, a person needs additional class nights, not only to be taught some 24 extra terms, but to be allowed enough dancing time to become thoroughly acquainted with each of the movements and therefore be ready for the increased tempo and excitement of club participation.

Here we need to face up to hard reality. Either the club will have to bend a bit, taking things a little more gently at first when the newcomer is admitted into the club, or else the new dancers must be allowed to stay with their class work for another several weeks

until they have mastered *all* the basics.

When we think in terms of a hoped for long life in square dancing for the newcomers, an extra month or two, perhaps bringing the total class time to a full year, is not completely out of reason. After all, a dancer who is going to stay in a club for only a few months before dropping out in frustration is an unhappy situation. If we are going to expect him to know 100 terms instead of 75, then we must allow him the necessary class time to put it all together.

The training of new dancers can no longer be a hit and miss proposition. We can't afford the luxury or risk of inadequate teaching. Our instructors *must be* the very best caller/teachers available in every community.

This month we start a series of articles directed toward the training of new dancers. The first article, starting on page 9, is aimed at all of you who will be involved in the training. Then, commencing with the October issue, the series will be directed at the new dancer himself. We hope the series will prove to be helpful in your area.

Folio Follies

OUR PATTEN CHATTER in the May, 1975, issue brought in quite a number of responses. Some of the oldtimers contributed Burma Shave rhymes we had forgotten or had never heard. Here are a few samples:

*Within this vale of toil and sin
Your head grows bald but not your chin*

*Many a wolf is never let in
Because of the hair on his chinny-chin-chin*

*A man, a miss, a car, a curve
He kissed the miss and missed the curve*

The prize came from Glen and Flo Nickerson, Kent, Washington. From one of their club dances they had created a number of signs which decorated each of the tables at refreshment time. The signs were adaptations of the Burma Shave jingles, only utilizing them as testimonials for square dancing. We thought they were just unusual enough to include as folios on a number of pages in this issue. Perhaps you might even like to use some of them on your recruiting posters for this year's crop of new dancers.

Which foot do I start on?

... a message to callers who are about to teach new dancers and to those already dancing who are going to help out.

WITH THE ARRIVAL of September comes the time for new-dancer classes. It's also a perfect time to start a series of articles geared to the brand-new dancers. In this issue we're going to begin by talking to you callers, teachers, and today's dancers about classes and the care and feeding of those who will be entering classes this Fall. Our goal is to help prepare for the newcomers who will be filling the halls during the next few months.

Starting with the October issue, SQUARE DANCING magazine addresses itself to the new dancer. In each issue, in the months that follow, we'll be keeping pace with the beginners, helping them over some of the rough spots, talking about the basics, telling about "what to wear," how to get ready for club dancing and offering little bits of helpful assistance and direction where and when it's needed.

Depending upon an individual's viewpoint, the square dance class serves one of two purposes. On the one side is the opinion that class is the time to learn 75 basics so that the newcomer can get out into a club and *start* having a good time. On the other side of the coin are those who believe quite sincerely that the fun begins the first night of the beginners' class and never lets up.

Learning the attitudes of square dancing is just as important as learning the basics. As a matter of fact, the basics are simply tools that teach us *how* to dance. Unless and until we can react automatically to a call and until we can move effortlessly and smoothly to the music, we are not in the true sense square dancers.

Once a person has learned these things and has an understanding of body mechanics he



The caller/teacher's job is much more than simply maneuvering the new dancers around from one position to another.

can learn quickly any of the new movements his caller puts to him. It may even be that during the class sessions he will be introduced to some movements that he may not meet up with again in his club dancing. However, the learning of *how to do* these and any of the basics is most important.

Have you ever thought of a square dance hall as your home and those who come to dance as guests in your home?

Of equal importance with learning the basics is the joy that comes with dancing. Any class that overlooks the development of the complete dancer is missing the boat. Class time *must* be fun time if we hope to "sell" the new dancer on the idea of continuing with square dancing once his class days are over. The attitude of "get your class days over in a hurry so you can *start* having fun" is a sad representation of the activity. Square dancing *must* be a friendly, joyous, fun-filled occasion from the very beginning if we hope to keep the newcomer interested.

Only the Beginning

No matter how elaborate a publicity, advertising, or sales program may be for your beginners' classes, only a small fraction of your job is done when you entice the newcomers into your hall that first night. On the other hand, for the newcomer it might be said that this step across the threshold of the square

WE MISSED YOU!



We enjoyed having you with us at the first night of the beginning square dance class and for that reason were very sorry not to see you last night. Many times folks start out in a class and then, for one reason or another find that they have a time conflict or some other problem. Why not call us at home (593-0751) at any time in the next few days and perhaps we can help out.

Bill & Polly Miller

Your friendly caller and wife.

If a person is interested enough to come to the first night of your beginner class, then it pays to keep track of him. Sometimes all it takes is a simple post card, such as this, to remind the new dancer who just joined the class that he was missed when he failed to show up the second night.

dance hall is the hardest step he'll ever take in square dancing.

The opportunity of influencing this individual is an opportunity that comes only once. Either you make it with him on this first time around or you lose him as a prospect for square dancing. It has been determined that in an extremely high percentage of cases when a newcomer drops out of square dancing he will never come back. *He's lost forever to the activity.*

For that reason, it's well to consider everything that will tend to influence the dancer and keep him as a part of square dancing.

"BE PREPARED"

Those who usher the newcomers through their lessons have responsibilities in their preparation that fall into two categories. One step involves the physical preparations for the new course of lessons.

PLACE: The proper facilities for the first square dance experience are extremely important. The hall should be clean, attractive and comfortable. A good dance floor, good acoustics, ample parking facilities, good heating and cooling equipment, all add to the pleasant atmosphere.

TIME: Selection of a good starting hour, a convenient opening date and an intelligent class duration time, should be considered in your planning. In selecting the date, it's important that the hot weather and children's school vacations be completed. Availability of the hall is an important factor and being able to have the same night of the week consistently throughout the course is a must. So all of this along with the best time for starting each evening must be studied with care. Frequently class sessions held during the week must be ended a little earlier than those held on a

weekend. When possible classes should be held on a once-a-week basis. In the beginning, try shorter sessions and allow these to become a little longer as the course of lessons progresses.

ADD TO THE ATMOSPHERE of your dance hall by setting up welcoming committees to serve as greeters. Furnish name tags as a means of encouraging friendship. Have your public address system and records set well in advance of the time of each meeting.

A CORRECT MENTAL ATTITUDE

A second step involves the process of developing a person into a conscientious, contributing member of the square dance fraternity.

Look at this new group of beginners as a challenge. Your object is to keep them in the activity as a part of square dancing, not to see how many can be weeded out. Think how fortunate you are to be the one to usher them into square dancing.

Don't try to impress upon the newcomers *how good you are*—prove to them *how good they are!*

Make the dancers feel at home. This sense of belonging that starts with the square dance class is carried on right into club work later on.

Help the dancers gain confidence. This can best be done without rushing through tons of material. Your object is not to scare them away but to make them feel comfortable in what they are doing.

Indoctrinate these new people, not only in the skills of dancing but in the true spirit of the activity.

Don't be afraid to flatter your dancers. Sometimes a little extra pat on the back will be the encouragement they need just at that particular time.

Be patient. If the dancers aren't getting something you are attempting to teach, perhaps it may be that you are not doing a good enough job in presenting it.

Try your best to keep everyone interested. Keep in mind how many times that *impossible man* with the two left feet in a learner's group has become the valuable man later on in a club organization. We can't afford to lose a single one.

Don't ever allow yourself to be bored. Have the attitude that this class—this group, large or small—whether it is as fast in learning as others or not, is THE most important group you have ever had!

A FEW HELPFUL TIPS

Learn to call each dancer by name. With a large class, this sometimes becomes a bit difficult, but by setting a goal for yourself to learn a few names each class meeting, you will be surprised how rapidly you can cover the class. It is so much better to be able to say, "Bill, would you mind trading places with Sam over here in this square," rather than saying, "Will man #2 in this square over here trade places with the man in the red shirt over here in the #3 spot?"

Plan your work, then work your plan. It's an old slogan but it certainly does hold true with teaching square dance newcomers. It's well to plan ahead and have certain goals with your newcomers. It's also important to be flexible. No two classes are ever exactly the same. By developing a habit of analyzing each class session soon after it's completed and then laying out your lesson plan for the following week, you will be able to provide good progression and a comfortable pace for all to follow.

Teach in depth. Rather than just skimming

the surface, show the dancers the *right way* to do each movement when it is being introduced rather than having to go back later and *unteach* bad habits that have developed. Teach the basics from many setups, not just one.

Don't be afraid to review. In the early stages you are teaching folks to *listen* and to react automatically to any instruction. Even the simple movements need to be reviewed. But review can be a pleasant thing. A pounding repetition can not only be boring but often discouraging. Select a good variety of drill material, utilizing the same figures but with different patterns and set to a background of different music. A dancer well grounded in his first lessons begins to develop courage and as this confidence increases so will his enjoyment of the activity.

Stick to a standard list of basics. (The Basic Movements of Square Dancing, 1-50, is an excellent guide.) Give your dancers good groundwork in the basics, remembering that these movements have been around for a good number of years and in all probability will continue to be the foundation movements in square dancing. Later on there will be plenty of time to introduce the experimental and newer movements. Remember, to the new dancer all the basics appear new.

Consider making this year's class a LEARNER'S CLUB. To many people the words *class* and *beginner* have a deadly meaning. In contrast, an important word is *belonging* and a club is something that one belongs to. *Learning* is a function someone takes part in until he has mastered a new skill. A learner's club can be lots of fun. It need not be restricted by a *completion* date and the graduation diploma is not the end of everything. Consider

Occasionally after a class has been going for a number of weeks for one reason or another a class member may have to miss a session. A post card reminder may let him know that you are ready and willing to give him an extra boost in catching up with the rest of the class members.

IT ISN'T THE SAME WITHOUT YOU!



We're sorry that you had to drop out just at this particular time, especially when it appeared that you were having so much fun and catching on so quickly. But those things happen and we wanted you to know we would like to help if we can. Next Tuesday, an hour before the regular class starts, we'll have a square at the hall and if you could attend we can catch you up with any of the material that you may have missed to this point. Please give us a call at home and let's see if we can't get you back in the class again.

Bill & Polly Miller

We Can Help Each Other

THERE IS NO MORE IMPORTANT TIME in the life of the square dancer than the first three months of his learning period. The actual "DISCOVERY" of square dancing for every newcomer is a vital personal experience. That is why SQUARE DANCING magazine is dedicating so much prime space to the new dancer in the next three issues. We would like to help YOU help your class members become a permanent part of this activity. We would like to put this three-time series of articles into as many hands as possible. Will you help us do this job?

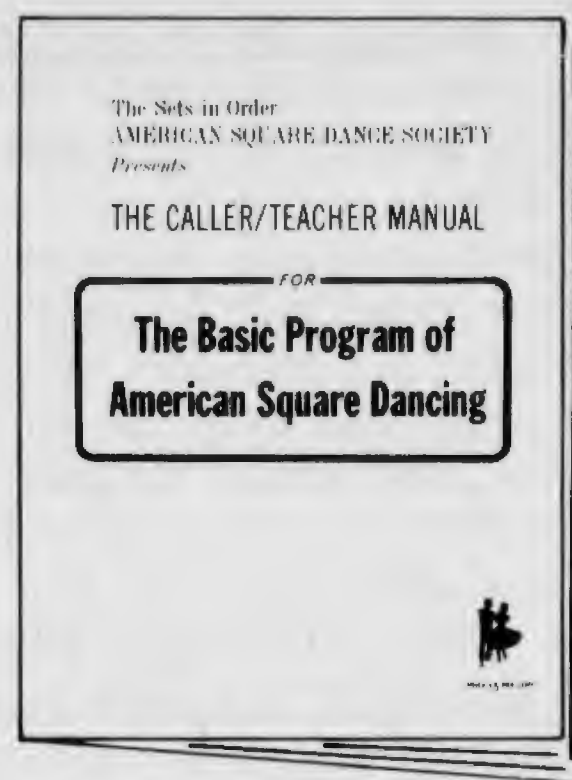
The October, November and December issues will be filled with attractive pictures, cartoons, tips on square dancing and articles aimed at the newcomer. We are preparing extra packets of this series to be sent to callers to be distributed to class members. Starting next month, we will send, postpaid to any caller-teacher ten copies of the first installment. The following two months ten copies of installments two and three will also be sent directly to the caller's home. The cost for all this is only \$10.00. This makes it \$8.00 less than the regular single-copy price. You may order as many of these 10-copy packets as you wish. Simply send your order and \$10.00 for each packet to The Sets in Order American Square Dance Society, 462 N. Robertson Blvd., Los Angeles, California 90048. Ask for the 1975 Bulk Order and please get your request in to us by September 15th.

trying out this thought with your newcomers this fall.

HELPS FOR YOUR TEACHING

Before going out to teach make sure that you are in a rested and relaxed state of mind. A football player makes a point of getting "psyched up" for a game, but a square dance caller is most successful when he can maintain an air of controlled enthusiasm. We make a big point about square dancing being fun. It's important that this feeling gets across into the classes.

If you have developed your own lesson plan



This 100 page manual, written especially for those who will be teaching new dancers, offers a proven sequence of presenting basic 1 to 50. If you're looking for a workable method, give this one a try.

that works well for you, fine. If not, or if you are constantly on the lookout for new methods of teaching, get a copy of the Caller/Teacher Manual for the basics (published by The Sets in Order American Square Dance Society). Using it as a guide, you'll have help every step of the way in presenting the material to your new dancers.

Keep track, as you teach, of the class progress, making notes of things you feel need more work and noting trouble spots as you go on.

✓ Taught X Reviewed	Date	10/1	10/8	10/15	10/22	10/29
1. Circle Left and Right		✓	✓	✓		
2. Walk (Shuffle)		✓	✓	✓		
3. Forward and Back		✓	✓	✓		
4. Honors		✓	✓	✓		
5. Do Sa Do		✓	✓	✓		
6. Waist Swing		✓	✓	✓		
7. Couple Promenade		✓	✓	✓		
8. Single File Promenade		✓	✓	✓		
9. Square Identification		✓	✓	✓		
10. Split the Ring - One Couple		✓	✓	✓		
11. Grand Right and Left Weave the Ring		✓	✓	✓		
12. Arm Turns		✓	✓	✓		
13. Couple Separate		✓	✓	✓		
14. Allemande Left		✓	✓	✓		
15. Bend the Line			✓	✓	✓	
16. Courtesy Turn			✓	✓	✓	
17. Two Ladies Chain			✓	✓	✓	
18. Do Paso			✓	✓	✓	
19. Right and Left Thru			✓	✓	✓	
20. Ladies Grand Chain (Four Ladies Chain)			✓	✓	✓	
21. Right Hand Star				✓	✓	
22. Back by the Left				✓	✓	
23. Star Promenade				✓	✓	
24. Hub Back Out - Rim In				✓	✓	
25. Circle to a Line				✓	✓	
26. All Around Left Hand Lady						✓

Keeping track of your class progression is important for any caller. Use one of these check lists to record what you have taught each evening.

Set up some system for keeping track of class attendance and develop a communications program to encourage dancers to stick with the class.

TO THE CALLER'S WIFE (OR HUSBAND):

All these things that are being said to the caller are directed to you, too. You are a very important member of this team. Developing a correct mental attitude, not only on the part of the new dancers but on the part of your

caller-spouse as well, is just one of your many opportunities. You can be the encouragement, the barometer, the confidante and, yes, perhaps even the psychiatrist and chief electrician. Your behind-the-scenes jobs are endless, but much of the success of this year's class will depend on your very presence and inspiration.

You set an example by how you dress, how friendly you are and by how well *you* remember names. You can help to calm your caller-spouse before a dance and provide him with some much-needed perspective when analyzing a class session just completed. *You are important!*

THOUGHTS CONCERNING HELPERS

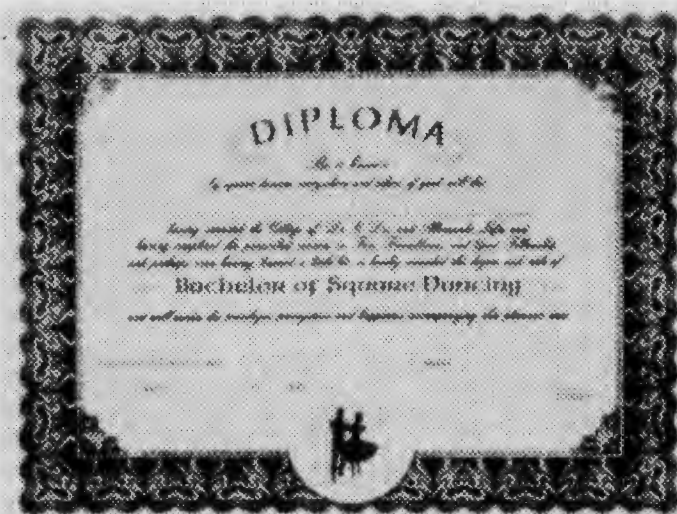
On the subject of experienced dancers helping out with the newcomers to square dancing on the various class nights, there seems to be mixed feelings. Some callers prefer to have only class members present and make the request that experienced dancers do not attend. On the other hand, some callers extend an open invitation to experienced dancers to come and dance with the newcomers.

As a third alternative a caller may select a few dancers from an established club to serve as helpers. Perhaps this group may change with the various class nights.

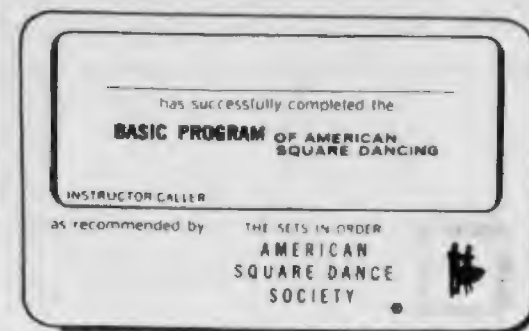
Helpers should remember that their purpose is *not to be teachers*. A caller, in establishing his lesson plan, will introduce certain movements and styles as he sees fit and it is well for the helpers to go along with him on this, remembering that the best help they can possibly be to the caller and to the class is *to just be in the right place at the right time*. And, woe unto the experienced dancer who feels that *he is entitled* to a "good fast square" at the end of the evening "to show these new dancers what it's all about."

Remember as you are working with these new people, you have told them that square dancing is fun—now prove it!

The sense of accomplishment is often enhanced with one of these attractive colorful diplomas.



A companion to the caller/teacher manuals is this basic 50 handbook, designed to be handed out by the callers to the new class members. (Below) A Basic 50 Completion Card serves as an identification to area clubs.



AN OPEN LETTER

FROM A CALLER TO HIS DANCERS

"I accept these new people into our activity and welcome them into the group I am about to teach. I will, to the very best of my ability, endeavor to teach them, not only to square dance, *but to be square dancers*.

"When we have completed our time together these new dancers will know how to move to music, how to follow calls and—if we are fortunate—they will know how to take their share of responsibility in the square dance community.

"All of this cannot be accomplished over night and I hope that I am allowed sufficient time so that I may shepherd the greatest number safely through their learning period. I ask one other favor. When you bring me your friends to teach please bring them with *no strings attached*. When they have learned to square dance they may quite naturally choose to join your club. But if they wish to join others—perhaps in addition—or perhaps instead of yours—let's let that be their decision to make.

"You have done your friends a great service in bringing them into square dancing. I will follow through in my portion of this trust in giving them the best training period I can.

(signed) *Your Caller*"



SQUARE DANCE WEEK

Sept. 15-21, 1975

A Voluntary Project That Provides a Madison Avenue Promotional Program for Square Dancing Without the High Price Tag

ABOUT THIS TIME OF YEAR virtually all callers and almost all square dance club members begin to think in terms of new dancers. Independently they set out with word-of-mouth campaigns, scouring the neighborhood for likely candidates for the beginner classes that will be starting the end of this month and the first weeks in October.

This is the time when dancers begin to express the feeling that if they could just have more exposure in newspapers or on local television the new classes could double or triple in size. But, the question as always is how do we make inroads in obtaining this type of publicity?

The answer, as recent years have proven, is to combine our efforts and include an entire area in a promotional campaign that will present a cooperative and unified front to the various media.

If square dancers could provide several hundred thousand dollars or more for the best qualified advertising and publicity agencies to take on the job of telling the world about square dancing, such a campaign might very well bring in the desired results. However, right at the moment (as in the past) there is one small problem—the notable absence of funds.

Let's Not Let That Stop Us!

It has been discovered that similar benefits can be derived by a homemade do-it-yourself program. For example, over the years many square dance communities, large cities and

states, have observed their own square dance weeks. Usually these are timed to coordinate with some festival or square dance convention. With this "official recognition" by local and state government leaders, square dancers have been able to get the attention of the public through newspapers and television.

In 1970 the first attempt was made to consolidate all these local observances into a worldwide Square Dance Week. To this point they have been "official" only inasmuch as they have been recognized by square dance groups everywhere and more than 75% of the states and Canadian provinces have selected one week in September as SQUARE DANCE WEEK. By centering their efforts on the same week scattered local campaigns became a part of one giant campaign. As a result more newspapers and more television and radio outlets picked up the stories and a strictly homespun idea took on the appearance of a professionally prepared campaign.

This year many areas will be celebrating Square Dance Week starting with the third Monday in September and ending the following Sunday (September 15-21, 1975). As one of the few activities that actually is a part of a 200 year-old-tradition, square dancing is bound to get its share of attention during this Bicentennial year.

Whatever your club decides to do to promote square dancing and bring it to the attention of the public, it will be doing its part in being involved in Square Dance Week.

A Tsun Tien Festival

By Adrienne Vallese

TO THOSE OF YOU who live in large, active square dance communities, a festival may be an ordinary occurrence. But to those of us who dance in a far-flung corner of the globe, it is a special time indeed. Last April our Ding How Club of Taipei planned its first festival to coincide with the arrival of The American Square Dance Workshop Orient tour of 74 members. Our club is eight years old but only a few couples had danced more than one year. In addition to our 55 club members we had a four-square class in progress. All would participate in this Springtime Festival.

When we knew that the occasion would become a reality, we appointed committees and began listing everything we would need. Most important was where we would dance. The Chinese Air Force Officers' Club and the China Sea American Club were too small or too far away; the Grand Hotel Ballroom was too large; the Dominican School Gymnasium seemed just right. The Entertainment Committee set to work making posters, centerpieces and purchasing and wrapping raffle gifts. The Refreshment Committee planned what drinks and Chinese snacks would be served.

Everything was running smoothly. Then on 6 April, only twenty days before the big event, tragedy struck the island of Taiwan. President Chiang Kai Shek passed away and the entire country was plunged into a period of mourning to last one month. All forms of entertainment were banned during this time.

We were greatly upset by this terrible event. We deeply sympathized with the people of Taiwan. We were also sorry that there

These impressive ribbons imprinted in gold on red velvet commemorated the special square dance in Taiwan.



would be no festival. We had so wanted to treat our traveling square dance friends. Now there would be nothing.

Two weeks passed and small things began to happen. Many of the local proprietors began to complain to the government that the long mourning period was causing their business to drop. The Chinese government began to lift a few restrictions. We were allowed to hold our regular Friday night dance and the outlook for the festival brightened.

Finally the day arrived. We had a Welcoming Committee at the airport to meet the group and to escort them to the hotel. Another group transported everyone from the hotel to the school, which was decorated with baskets of flowers and yards of crepe paper. A Grand March ended in one large circle and surrounded our Executive Board who squared up and danced the first tip, a tradition with our club. Then squares formed across the hall and we stood at attention for the National Anthems of both the Republic of China and the United States.

The program was shared by our own callers, Pat Demereth and Glynn Condit and Johnny LeClair, tour escort of the travelers. He sounds even better live than on his records. Our own Michael Lu did his favorite singing call, "Playground of My Mind." When Mr.

His face was loved by just his mother
He learned to dance and now—Oh, brother—Square Dance!

Lu first joined our club, he had no American name. Many of us had a hard time pronouncing his first name, and calling him by his last name or by his initials didn't seem right. However one evening we held an Amateur Night where all club members tried their hand at calling. Mr. Lu did such an excellent job with his selection that we all decided he should adopt the name of the boy in the record, which says, "My name is Michael . . ." From that night on there has been no more Mr. Lu,

just Michael Lu, and even his wife calls him that now!

The evening was a great success. Many of us were fortunate to find among our guests someone from our own state and with whom we could reminisce about home. Even some of the nuns from the school came and watched and enjoyed the dancing.

So that was the evening of our Tsun Tien Festival, or in English, our Springtime Festival. We hope we can do this again sometime.

Twenty Eight Great Years of Lighted Lantern

ONE OF SQUARE DANCING's great institutions—Lighted Lantern dance vacations, high in the Colorado Rockies, closed its doors for the final time this past summer.

Over the years many hundreds of dancers coming from all parts of North America enjoyed dancing to some of the world's truly fine callers who came to the "Lantern" each summer. Resident "pro" Raymond Smith was typical of the high level of fun enjoyment expressed by the camp over the years.

Lighted Lantern was the "child" of Paul and Pauline Kermiet, whose guiding hands directed it along the way. The Kermiets, long active in Colorado square and folk dancing, were honored last April by the Denver, Colorado, Area Square Dance Council. A scroll presented to the two read in part "In recognition and appreciation of the unselfish and outstanding contribution and achievement in the advancement of square and round dancing."

A lasting influence has been felt by square dancers who have known Paul and Pauline. They were members of the Golden Hi-Steppers, Lighted Lantern Round Dance Club and Colorado Folk Arts Council, serving as Caller, Director, Board Member, Leader, Vice-President and Council Representative. The Kermiets started one of the first round dance clubs in the area, helped organize the first Round Dance Festival in Colorado,



Paul and Pauline Kermiet

served on steering committee to found the Colorado Round Dance Association, were leaders in round dancing at six National Conventions and served as Chairman of Round Dancing at the Denver National Convention.

Paul and Pauline operated the Annual Folk Dance Camp for 20 years and the Rocky Mountain (Lighted Lantern) Square Dance Camp for 28 years at Lookout Mountain. The 1975 season is their final one at Lighted Lantern, marking the end of the Lantern Programs.

Paul and Pauline are owners and operators of the Square Dance Record Roundup in Lakewood. Their six children were all involved at various times in square, round and folk dancing.

Our heartiest congratulations to the Kermiets, Paul and Pauline, for their years of dedication and untiring efforts on behalf of square, round and folk dancing!



History of the U.S.A. in Dance

The Western Square Dance

THE TRUE WESTERN DANCE reflects, to one degree or another, all of the various forms of American folk dancing. The people who settled in America came from a wide variety of homelands and thus this country was labeled the "melting pot." The immigrants brought their cultures, their habits, their music *and their dance*. At first, settling in distinct, divided cultural "islands" or sections of the land, their dances and living remained much as it was in the "old country." As time wore on, the cultures mixed and new ways of life, blending the many cultures, slowly emerged.

The dances reflected this great blending and gradually from the square formation of the stately quadrilles, the visiting couple patterns of the mountain circle dances and from the basic motion of the longways, or contra dances, came the American Western Square Dance.

This form of dance was variously referred to as the cowboy dance, the miner's dance, the West Texas dance, the clodhopper dance (see SQUARE DANCING, December, 1971), the farmer's dance, etc., but except for small differences in tempos, styles of handholds and foot and body movements, the dance could,

"The Western Trek." Photo courtesy Universal Pictures Co., Inc.

in loose terms, be considered basically one and the same. For the sake of this chapter in the pageant, we'll group these dances and refer to them as the Western Square Dance.

To a large degree the dancing *was* very much the same. Identical patterns were danced in scattered parts of the country and many of them were direct descendants of the big circle dances of the Appalachian area. The flavor of the calls themselves varied as much with the individual caller as it did with the changes of geography, but it was the little regional differences that distinguished one style of western dance from another.

Involve Local Traditions

Perhaps it is these individual regional interpretations that will be the most difficult to "capture" in your Bicentennial pageant and it may just work out for you to use the familiar, smooth gliding step of today's square dancing, while emphasizing the patterns of yesterday. If you have access to an oldtimer in your group who hailed from West Texas, by all means take advantage of the opportunity and portray the Western Square Dance as a Texas dance, possibly using a gliding step/close/step, two-step and perhaps a promenade with the left

hands joined over the right.

Logically, a show being put together in Colorado will expect the dancers to portray the early western dance using *hands up* for the allemande left and grand right and left, which was typical of the region and Colorado may be the one place where a true representation of Dr. Lloyd Shaw's Cheyenne Mountain "Cowboy Dance," with its vigorous long, leaping steps in a thar star and its ground covering sashays, can still be found.

And it may be that the folks in the Appalachian areas may want to use their clog step that has been a tradition in their area for years, while certain of the Texans may still be able to do the Sweetwater and Abilene Lifts so fascinating to watch and yet tricky to learn to do correctly.*

Here is one spot in your pageant program where your independent research may turn up some hint of the styling you would like to incorporate into your Western Square Dance segment. One old letter had this description: "... and how they danced with a joyous, wild abandon. A yipe, a giggle, an occasional rebel yell out of sheer joy ..."

The Costume

If your thought is to portray the Western Square Dance as being a typical evening recreation around the campfire of some wagon train heading west across the prairies, Bob Cook of Boulder, Colorado, says, "Forget it." The very nature of these treks which lasted many months allowed little if any time for square dancing often portrayed in western movies. It was sometimes weeks between water holes, Bob points out, and virtually all supplies of water were saved for the animals, leaving only a small amount for human consumption and absolutely none for bathing purposes. Under such conditions the atmosphere

*This "lift" is a variation of the step/close/step, two-step as a rule done to a slower tempo. As the dancer takes the first gliding step forward his foot just barely leaves the floor. Putting the weight on that foot, he moves the second foot forward alongside the first foot. Putting the weight on that foot, he moves the first foot forward again and transfers the weight to it. This time he brings the second foot forward but, instead of placing it down and putting his weight on it, he moves it past the first foot, just barely raising it above the floor, and, bending his knees just a bit, gently lifts that foot slightly and while it is in the air he moves it (and himself) forward. Without bringing that foot back he places it down, lets it take the weight as the first step in the next step-together-step-lift action.

was hardly the ideal setting for a square dance.

As explained in these chapters before, costuming for square dancing is only a recent innovation. For that reason, the costumes of the 1880s in your particular area are probably as correct as any. For a pageant, long full-skirted dresses depict the usual image of pioneer western wear. Those having access to early square dance dresses of the 1946 to 1950 era will probably find that these are not only comfortable for dancing, but they also capture the western feeling.



This bit of statuary depicts a type of "pioneer" costume of the late 1800s. The man in cowboy work pants and boots and the lady in a long, fairly full skirted dress symbolize the western square dancer.

For the men, again depending upon the area you are portraying, bright shirts, western pants or jeans and cowboy boots, will present the flavor of the early western dance.

Try to avoid uniformity in your costuming. Utilize as much color and variety in pattern as you dare. Stay away from the shorter dresses, not typical of the time, but be sure to include pantaloons for the ladies and perhaps a long, flowing neckerchief for the man. While a few photographs of early dancing show the men wearing cowboy hats, one "old-timer" speaks out quite strongly on the subject: "... no gentleman would ever wear a

hat indoors, let alone when dancing with a lady!"

The Caller

Unique among the folk dances of the world is the American square dance caller. To be sure, dances from other countries were known to have their masters of ceremonies whose job it was to announce what would come next and occasionally prompters who cued the figures as needed. But the caller with his original verse, his sometimes nasal twang and staccato rhythm is truly typical only of this country's dancing.



In this segment of your pageant, you may want to portray the caller as standing on a chair and projecting his voice in the old manner so that the dancers could follow. Of course, you may want to amplify so that the audience will get the idea, but this is no problem. You would be perfectly correct in having

your caller dance right along with the others in one of the squares (and here one of today's wireless microphones would come in very handy). You might also want to show the early form of square dancing (before public address systems) where each square had its own caller. This meant, of course, that if there were six squares dancing, there would be a good possibility of six different dances going on at the same time. Beautiful bedlam!

However you arrange this segment, be sure that the caller is visible, for he is a distinct and important element in the Western Square Dance.

The calls of this period, sometimes very humorous, seldom too directional, can lend much to the authenticity and flavor of the segment. From many descriptions, we come to imagine the old time caller as being completely unintelligible, sounding more like a tobacco auctioneer than a person giving audible signals that can be understood and followed. However true though this may be, it will be more important, from a production standpoint, to make sure that the words can be understood and enjoyed by the viewers.

The Dances

Of the dozens of old time calls, few are to be found in modern contemporary square dancing, except perhaps in the one-night stands or the very early stages of beginner classes. In a nostalgic way, this is sad, for the

The Cheyenne Mountain dancers, circa 1948 dressed brightly in western shirts and pants for the men and gaily colored cotton prints, full-skirted and audience appealing, for the ladies. "Pappy" Shaw took advantage of these colorful western costumes in planning dances that showed them off to the fullest extent.



calls of the Western Square Dance were varied, fun and, in their own way, challenging. With so many area differences, we are going to present a composite of Western Square Dance calls that could be representative of the period from the 1880s up to the beginning of World War II.

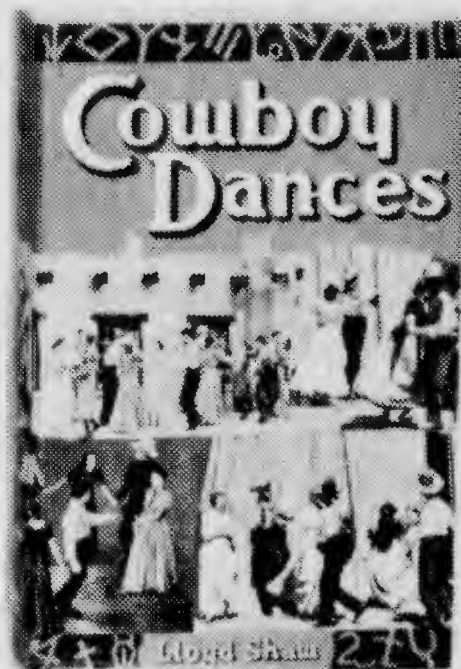
While the era did have its singing calls, the greatest variety can be shown in patter calls. So we will concentrate on these.

The customary composition of the patter call was (1) an introduction or "warmer-upper," (2) one time through the pattern and (3) an allemande break. Customarily the dance would go through the pattern four times, allowing each couple its turn to lead the action. After each time through the pattern would come a break and, after all the couples had their turn at the action, the caller would put in an ending.

For openers you would be very traditional with any of these:

**Bow to your partners, corners salute
Join your hands, go lickety scoot**

Allow time (perhaps 8 counts) for the man to really bow and the ladies to take time to do a full curtsy. Remember ladies, your curtsy is from the waist down. Stay erect from your waist up. Men, your bow is more than just a nod. Bend from the waist. The circle is to the left. The footwork could be the gliding step you are accustomed to, or, quoting Lloyd Shaw in *Cowboy Dances*: "The step most frequently used is a light, gliding, shuffling walk, with a promenade rhythm. The knees are loose, the step is light and somewhat shuffling and in complete swing with the music. The best dancers hold themselves quite erect or stiff from the waist up, shoulders back and elbows high, wide, and handsome, the dip and



Lloyd Shaw's *Cowboy Dances*, available in many public libraries, is a "must" for the researcher of the western square dance.

sway of the body being mostly produced from the loose-jointed hips and knees. There is a grace and beauty and swing to a good dancer, that is very catching."

**All jump up and never come down
Swing your honey around and around
'Til the hollow of your foot
makes a hole in the ground
Promenade, boys, promenade!**

**Honor your partner, lady by your side
All join hands and circle wide
Break and trail along that line
The lady in front and the gent behind
Now you swing yours and I'll swing mine**

This last little bit of West Texas calling (from Herb Greggerson's "Blue Bonnet Calls")

ABOUT THIS SERIES

If you are a recent reader of SQUARE DANCING magazine, you might like to know about this series of articles on 200 years of American square dancing. Actually, it's a collection of suggestions designed to serve as segments or acts in a Bicentennial pageant. Starting last January, this series has covered the Appalachian Mountain Big Circle Dances and Running Sets, the Play Party Games, Longways or Contra Dances and Mescolanzas, such as the Firemen's Dance. Next month the spotlight goes on the Lancers and quadrilles, early members of the American folk dance. Suggestions for 200 years of couple dancing (round dances) will occupy this spot in the December issue. The November, anniversary issue, will outline a complete pageant program, with ideas for staging, hints to the commentator and a suggested order of dances. During 1976, America's Bicentennial year, additional dance ideas, bits of color, costuming hints, etc., will fill these pages.

All those who are planning to put on area Bicentennial square dance pageants are invited to drop us a note so that we can keep track of the events that are planned. Among the "big ones" will be a giant pageant as a part of the 25th Annual National Square Dance Convention, to be held in June, 1976, in Anaheim, California.

simply requires bowing (curtsying) first to your partner and then to your corner, then circling to the left. After moving several steps all drop hands and promenade counterclockwise or to the right single file. The ladies then do a right face turn out and swing their partner, followed by a promenade back to home position.

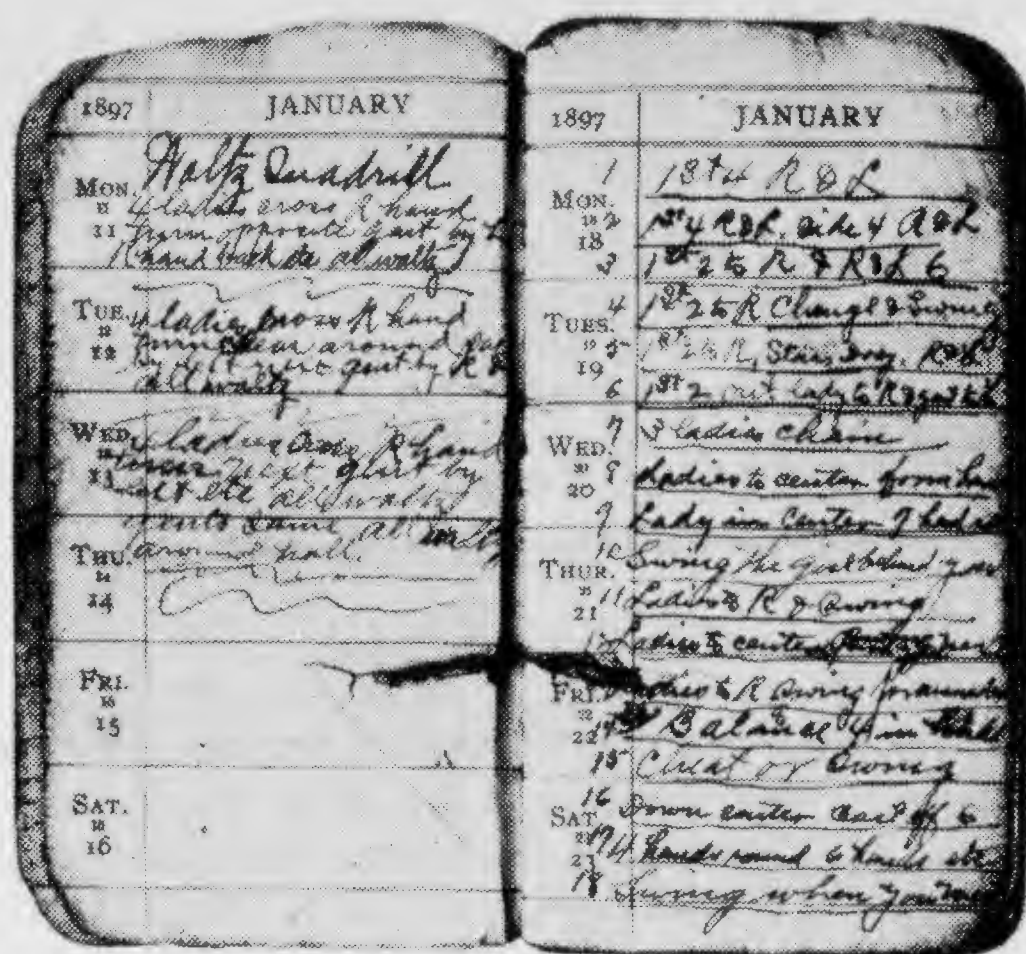
If you have access to some of the traditional calls, by all means use them. Just keep in mind that pleasing the dancer is one thing. Pleasing an audience is something entirely different. Aim for variety. Rather than sticking to four times through just one pattern, work out a composite that will show off a number of the most eye-catching dances in just three to five minutes. Include, if you can, a taste of the do si do hoedown, some of the early all-work dances and perhaps something a bit out of the ordinary and on the spectacular side.

Here are some suggestions:

A do si do hoedown could be described as a single visiting dance. Starting with one of the "openers" we've already described, couple number one moves out to couple number two to do a figure. It might be Bird in the Cage, Take a Peek, Lady Round Two and the Gent Fall Through or Dive for the Oyster. After couples one and two have done the pattern they do a do si do. There are a number of ways to do a do si do and we'll talk about two.

The Texas do si do is a little different than the pattern we know today as a do paso, although still similar. From the circle of two or more dancers, everyone momentarily drops hands, partners face and take left forearms and turn around each other. Then each turns the corner by the right forearm and returns to partners. Unlike the do paso, which would end with a courtesy turn at this point, the Texas do si do would go on (and on and on) depending upon the caller's ability to rattle off poetic patter. When he was done he'd simply draw the patter to a close and the dancers would do their courtesy turn.

The other do si do is usually referred to as Northern Style and can only be done with two couples in a circle. On the call, partners release hands and the ladies pass left shoulders and turn to face their partners. Each man takes the left hand of his original partner, pulls her gently around and behind him and then, releasing hands and without turning,



Often the pages of some handwritten notebook will provide an insight to the type of dancing done in your area. This program mentions many dances popular 75 years ago.

steps forward, takes the right hand of his opposite, pulls her by and maneuvers slightly to give his left hand to his partner lady to execute a courtesy turn. More practiced lady dancers frequently did a right face roll at the start as the two ladies passed left shoulders. The men, as they became more experienced, would move forward to take lefts with their partners and then back up to get out of the way.

Here's the way one single visiting pattern might work:

**The first couple bow and the first couple swing
Lead right out to the right of the ring
and circle four**

**Put the bird in the cage and shut the door
Three hands up and you dance the floor
Now the bird hops out and the crow hops in
It's three hands up and you're gone again
Now the crow hops out and you circle four
It's four hands up and around you go
Break that ring with a do si do
Do, do and a little more do
Chicken in the bread pan pickin' up dough
It's one more change and on you go
On to the next. . . .**

Of course, the lady is the bird and the man is the crow. The circling is to the left and, before starting the do si do, couples will have circled into position so that the active couple (number one in this case) is in the center and the inactive couple (number two) has its back to home.

In Take a Little Peek, the active couple moves out to face an inactive couple. The inactives stay in place. Here's the call:

**First couple out to the couple on the right
Around that couple and take a little peek
Back to the center and swing your sweet
Around that couple and you peek once more
Back to the center and you circle up four
Circle four and around you go
Break that ring with a do si do**

The active couple, having moved over in front of an inactive couple, simply stays in place with partners holding hands. The lady leans to the right and the man to the left as they look around behind the inactive couple "taking a little peek" at each other. During this the inactives would sometimes lean back to prevent the viewing. Then the actives do a partner swing in front of the inactives. Finishing the swing, the same action of peeking is repeated and then both couples join hands in a circle of four and circle to the left. This is finished off with a do si do and the actives move on to the right to the next couple.

There are others that are equally simple. As a matter of fact, many of the two-couple figures used in the big circle dances (see SQUARE DANCING, May, 1975 issue) can work very well here. There are also patterns that are a bit more difficult. Here are two examples:

**First couple out to the couple on the right
And the lady 'round two and the gent fall through
Now the gent around two
and the lady fall through
It's four hands up and around you go
Around and around and a do si do**

The inactive couple with the man and lady slightly separated just stands in place. The active couple faces them and then, with the active lady in the lead and the active man following her, the actives start a counterclockwise orbit around the inactive pair. When the active couple is behind the inactives the lady continues on but the active man cuts between the inactive couple to the center of the square. Then he turns to face in a counterclockwise direction again and this time makes a complete circle around the inactives. The active lady, finishing her loop around the two inactives, falls in behind her partner and moves to a position behind the inactive two.

Then, as the active man continues his circle around the two, the active lady cuts through between the inactives. Both actives have now returned to their original position and the two couples circle and do a do si do.

**First couple out to the couple on the right
And you dive for the oyster
Now dig for the clam
Dive for the sardine and take a full can
It's four hands up and around you go
Break it all up with a do si do**

This one is trickier and requires a bit of practice so that it won't be classed as a hair-musser. When the active couple reaches the inactive couple they join hands and either stay in place or circle to the left according to the caller's directions. On the call, "Dive for the Oyster," the two couples retain handholds. The inactives raise their joined hands and move slightly over the heads of the actives. At the same time, the actives duck just halfway under the raised arch. Then both couples back up. The action is repeated for the call "Dig for the Clam," only this time the actives make the arch and move slightly forward over the heads of the inactives while the inactives duck slightly under. Both couples back up.

Then comes the tricky part. The actives dive under as before, only this time they keep going. Once under the arch of couple two, but with both couples hanging on to the hands on both sides, the actives raise their joined hands (man's right and lady's left) and, bringing the hands forward, they turn (the man left face and the lady right). Bringing the joined hands over their heads and keeping this arch they start to move over the heads of the inactive pair. In the meantime, the inactives duck under their own hands and turn to face the actives, ready to circle and do a do si do. Sounds a bit dangerous. It isn't if you practice it slowly a few times.

Of course, that's only four out of perhaps several hundred possible two-couple patterns. You might check around for copies of Lloyd Shaw's Cowboy Dances (1939, Caxton Printers, Ltd., Caldwell, Idaho), Herb's Blue Bonnet Calls (1937, now out of print), West Texas Cowboy Square Dances by Jimmy Clossin and Carl Hertzog (1948, now out of print) and Old Square Dances of America by Boyd and Dunlavy (1925, also a little difficult to find). Of course, there are many collections, all con-

taining this type of material. Check your local library.

Chances are you'll find the Texas Star in virtually every collection of old time western calls, but even with its uncomplicated simplicity it remains a very showy crowd pleaser. Here, briefly, are the calls:

**Ladies to the center and back to the bar
Gents to the center with the right hand crossed
Now back with the left and you don't get lost
Meet your honey and pass her by
Pick up the next one on the sly
Now the ladies in and the men back out
You turn that Texas star about
The ladies out and the men go in
You turn that Texas star again
The ladies in with a full turn around
Like a jay bird walking on frozen ground
The men go in with a full turn around
Look out there, don't fall down
Break that star and everybody swing
It's round and round with the pretty little thing
And promenade**

The success of this dance depends upon how much you put into it. If there's enough skirt work and flirting and laughing and smiling going on it's just liable to be the hit of the pageant. Ladies, when you go in to the center in the beginning, snap the fingers of your right hand on count four, do a saucy left about face, walk out and right face turn to place. Or, you can go in, flounce your skirts as you curtsy and back out. Men, your right hand star could be a box star, made by taking the wrist of the man ahead of you. When you reverse you take the same type of star with your left hands. Now, keep the star as you pass the lady you were with last and, as the girls turn half right to anticipate you, pick them up with your right arm around their waists and their left hands on your right shoulder. Gals, hold your skirt with your right hands and move it in rhythm as you walk. The turns are made with the couples keeping hold of each other, a half turn (180° more or less) or a full turn and a half more when a full turn is called for. Whenever the star is formed, move it!

Visual Eye Catcher

The garden variety of the Grapevine Twist involves the entire square and can be quite visual. The leader in the action (the active gent) almost takes a running step as he leads the line in a variation of follow the leader.

Here are the calls as Shaw uses them in "Cowboy Dances":

First gent lead his partner

**through the couple on the right
And around that lady for a grapevine twist
Out to the center with a haw and a gee
And around the gent with a twiddle-de-dee
Now circle four and lead to the next
And around the lady with a grapevine twist
Out to the center and loop right back
Around the gent on a crooked track
Now circle six and lead to the next
And around that lady with a grapevine twist
Out to the center with a figure eight
Then around the gent; he'll have to wait
Then circle eight**

Keeping the hand of his partner, man number one leads her between the second couple and around and behind lady number two. Reaching the center of the square, man number one turns right face and once again still with his partner in tow splits couple number two. This time, he moves behind the inactive gentleman and back to the center of the square where couples one and two join hands and circle left. After going once around, the active man releases the hand of lady two and with the three in tow he leads them on to the right where they repeat the same action between and around couple number three. Finally, picking them up he leads the five on to couple four where the action is repeated.

An Ending

There are a number of ways that this segment of the pageant can be ended. Promenading off or using a Rip and Snort and Thread the Needle are customary with exhibitions. But why not just end the call and let the dancers join in the applause as an indication that they, too, had a good time. Because of its spontaneous natural joy, it can be most contagious.



It isn't easy to put over 100 years of Western Square Dancing into a single capsule, but that's what a pageant is all about. It is hoped that the end result will be a true representation of the pleasure of square dancing, the flowing patterns, the release of emotions, the great friendliness.

HOW WE DANCE



LADIES GRAND CHAIN and Other Problems

ONE OF THE EARLIEST BASICS in the suggested order of teaching is the Ladies Chain and the Ladies Grand Chain. One wouldn't think that any standardized foundation movement presented so early to the newcomer and used almost without exception many times at every dance he will attend during his dancing lifetime should present a problem, but it does.

One of the problems is in styling and it involves the anticipatory reactions of the men. It also can become confused with other standard calls and this can, of course, cause problems in the dance execution.

Taking the basic pattern and the simplest problems first, we start with a square of dancers (1). On the command Ladies Grand Chain (or Four Ladies Chain) the ladies step forward making a right hand star in the center (2). Moving forward (clockwise) they turn 180° to the opposite man (3). At this point, anticipating the arrival of their opposite, the men will turn slightly to their left so that their right shoulder is in the center and they are ready with their left hand out, palm up, to

receive the lady (4) and give her a courtesy turn (5).

This is the standard formation. The position of the ladies' hands may vary from one area to another. Some of the ladies may prefer to use their skirts in their right hand. From the standpoint of satisfaction, all should be doing one form of the handhold or another. Unlike the men's handhold of taking the wrist of the person in front, the ladies will simply "stack" their hands one on top of the other in the center of the star.

There is another call, not done perhaps as much today as it was at one time, called Chain Thru. This involves the same basic process of moving across the star to the opposite, but instead of doing a courtesy turn the ladies turn under the man's raised arm.

It would look something like this. Starting from the same square (1), the ladies again make a right hand star and move forward (6). Reaching the opposite man they extend their free left hand to that opposite man's right hand, palm to palm (7) and at that point would independently turn under and complete the movement as this person's partner (8). This is entirely a different movement and is NOT a Ladies Grand Chain.

Neither should it be considered as a ladies chain to a star thru, which, if it were an acceptable movement might be done like this.

Again starting from the square formation (1) the ladies would start their star as before (2). Then, to do a star thru the girl's left hand would go to the man's right (9). Only in this instance, as in any star thru, the man would counteract and turn 90° as he moved forward to become this lady's partner (10) and be set to move into a regular promenade position and facing direction (11)



The important thing in this and in all square dancing is not to confuse or replace one standard movement with another. The advantage in sticking to a standard is not for the case of regimentation or to involve a great sameness, but rather to make it possible for dancers to learn in one area and then dance in any other area. There is a great difference in retaining area styles and traditions which makes it possible for others to see how dancers many years before danced in that particular part of the country. On the other hand, standard-

ization achieved only through cooperation of callers and dancers for many, many years has made it possible for callers and dancers to travel, for huge state festivals to become realities, and for as many as 30,000 dancers to dance together at some future national square dance convention.

Remember, doing movements in a standardized manner means that each individual dancer may be able to concentrate on the dance pattern as a whole and not to continually wonder "what hand or style to use next."

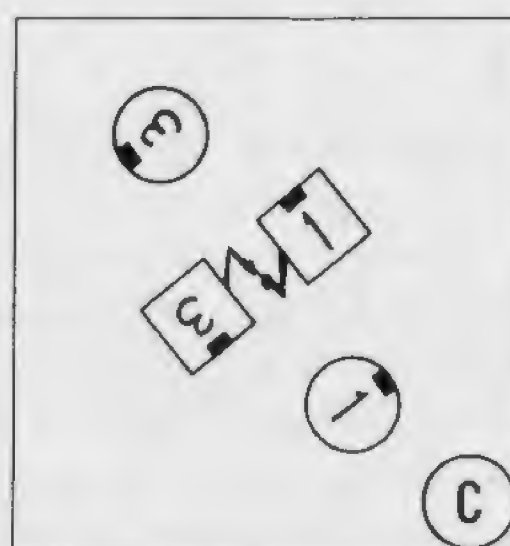
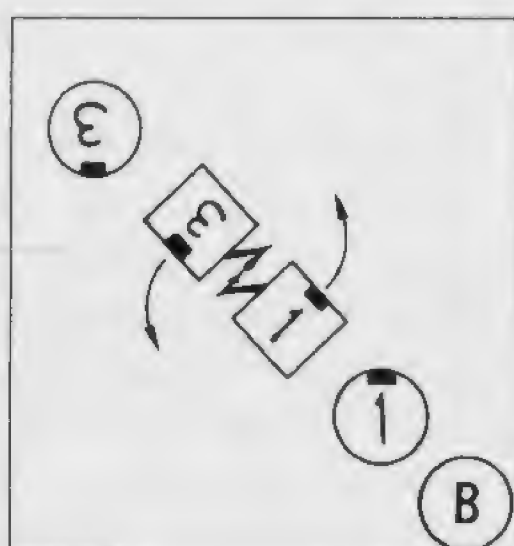
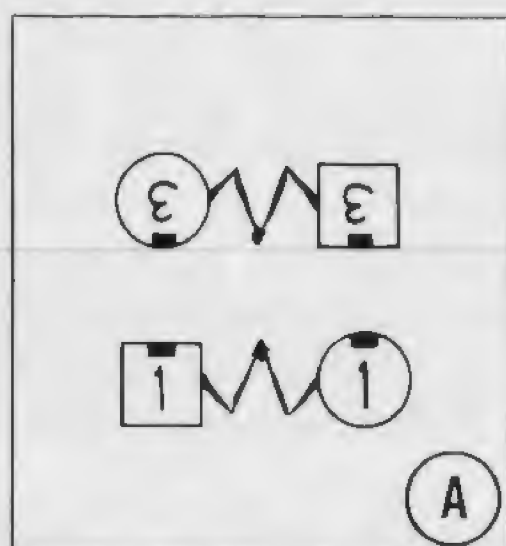


TAKE A GOOD LOOK

a feature for dancers



It's reversing an already known basic that sometimes causes Joe and Barbara a bit of trouble.



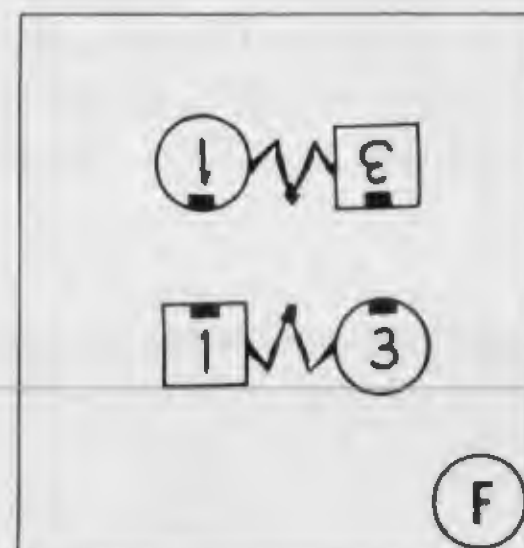
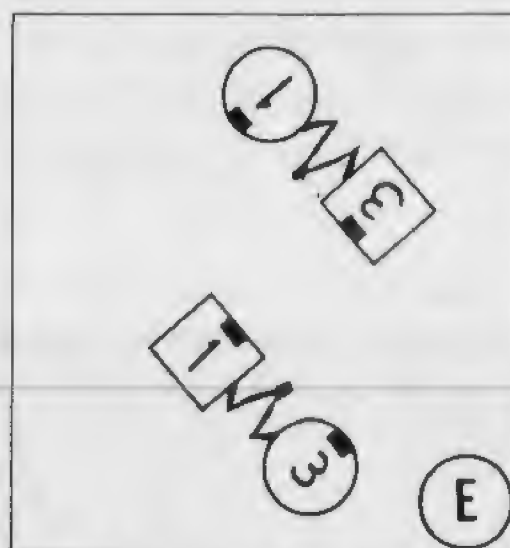
JOE: We've been dancing Flutter Wheel now for what seems like a good long time and we don't seem to have any problem with it.

BARBARA: Oh, we did have a problem in the beginning when we were taught, by two different callers, two different ways of doing the figure, but recently we've noticed that most callers teach it and call it descriptively so that the active people (usually the ladies) go into the center, take right forearms and move to the opposite side in four steps. Then with their free left hand they take the right hand of the opposite man and "escort" him back to their starting position for a total of eight steps. We're told that that's the way the figure is done in most places today.

JOE: Anyway, you wouldn't think that to reverse the Flutter Wheel would cause any problem, particularly when it's so fundamentally sound, but for some reason Barbara and I had a little trouble in adjusting to it.

BARBARA: It starts with two facing couples. (A) We've shown them as two standard couples, but they could be couples reversed or arky style couples with two men together and two ladies together.

JOE: At any rate, to start a reverse Flutter Wheel, the two people in the man's position (left side) in each couple, step forward, take



a left forearm with the opposite man and move ahead (B) in a counterclockwise direction.

BARBARA: As the actives near the opposite side, the waiting dancers turn slightly to their right anticipating the "pickup" but not leaving their home position (C).

JOE: The pickup is made (D) and in a weather vane type of formation, the whole line of dancers moves counterclockwise until just before reaching the active persons (in this case the man's) starting position. At this point the couples maneuver into position (E) and end facing each other (F).

BARBARA: The equivalent of the entire action is (in this case) a two ladies chain. Nothing tough about it once you get it down, but a little tricky in the beginning.

The Dancers

Walkthru

A CHOICE OF DANCE LEVEL

THE ENON SHOOTING STARS of Enon, Ohio, are undertaking a new approach to the square dance dropout problem by providing different levels of dancing each time they meet. Fortunately the club meets at a school and has two separate rooms available to them on Saturday evenings. With the thought that not everyone progresses with the same rapidity, they have conceived the following program.

Basic 50+

On the first Saturday of each month, one of the rooms will be devoted to dancing the basic 50+ movements of square dancing. Here the caller will specialize in an interesting program of these figures for (1) those people who either have no time or desire to keep up with continuing changes and additions; (2) those dancers who have completed enough lessons to dance these figures but have not yet had sufficient experience to feel comfortable with a club level of dancing; (3) as an open door for people to return to square dancing who have been away for a period of time, and (4) an evening of fun dancing for anyone who wants it.

Club Level

At the same time on each first Saturday, the second room will be in progress with club level dancing. Here the program will be aimed at those individuals who enjoy the current square dance movements which include the Plus 10 figures along with CALLERLAB's quarterly selections. The caller will offer workshopping of such basics. In addition this room will include those activities generally found to be incorporated with most square dance clubs.

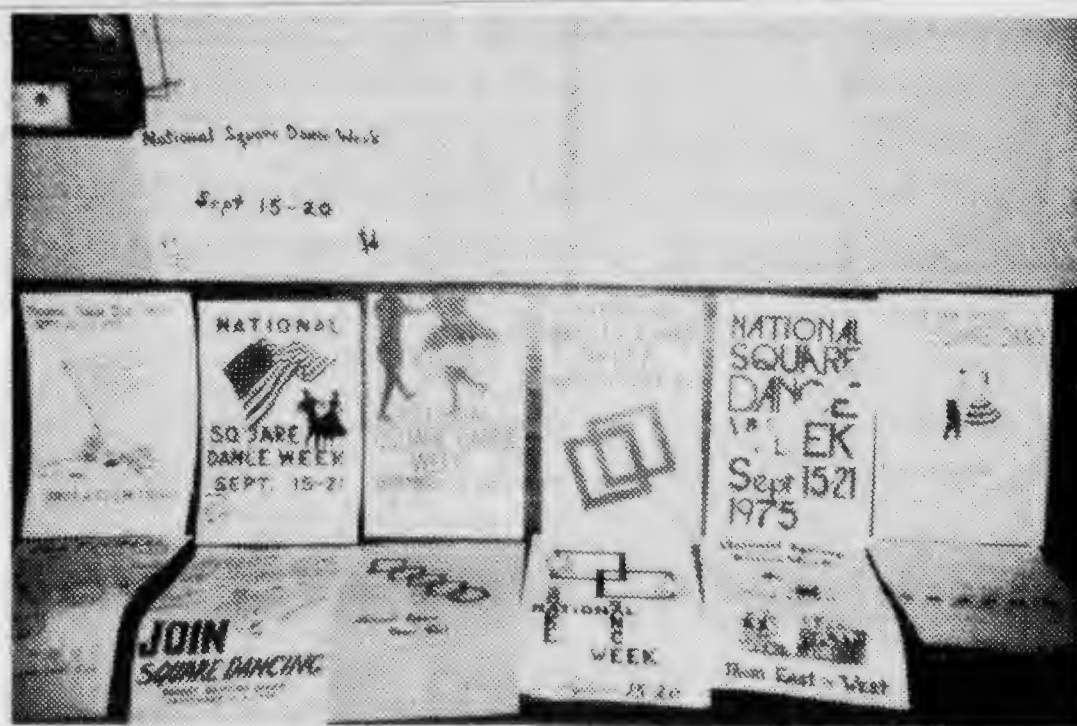
Progressive

On the third Saturday of each month, the Club Level will continue to dance but the second room (instead of presenting basics) will

be devoted to a progressive level. This evening is described as being "a relaxed and entertaining advanced level dance and workshop... with a variety of calls from a variety of positions but not using speed or gimmicky calls." It is aimed at those people who enjoy workshops but is not termed a challenge level. It is not intended to be a substitute for club dancing but rather an addition to it.

Four different callers are cooperating in this experiment with the Enon Shooting Stars sponsoring all the activities. Their prime hope is to encourage everyone to remain in the activity at the level they enjoy. It will be interesting to hear more from them in the future as to the results of this venture.

An Association Plus



EACH YEAR THE NORTHERN NEW JERSEY Square Dancers Association holds a contest for a poster to promote square dance week. This year's winner was Bud Allison, caller/teacher of the Ramapo Squares beginners' classes. His design incorporated the flag and dancers. This poster will now be printed by the NNJSDA and distributed free to all area clubs.



A special young person's segment of the Walk Thru.

BADGES

and the young who dance

NOT ONLY ARE THE YOUTH of today the square dancers of tomorrow but, happily, in many areas they are enthusiastic square dancers right now. Just take a look at the badges for September which represent four square dance clubs—in four different parts of the world. For our first badge we travel to Germany.

Star Twirlers

45 active club members plus a class of two squares comprise the membership of the Star Twirlers. Although primarily made up of dependents of Army and Air Force personnel stationed in the Weierhof/Sembach/Ramstein, Germany area, the club also includes some local residents. The only restriction is the age which is limited to those who are from 8 to 19 years. The group dances Sunday afternoons during the school year and switches to Monday evenings in the summer. Its hall was originally designed as an NCO Club but was subsequently closed and the kids did considerable work on the building to ready it for dancing. The parents added their support by doing the final painting. The young members select-



ed the name, Star Twirlers, and the resulting badge is a white star with blue letters. In July 1974 the club became a recognized member of The European Association of American Square Dance Clubs.

A Squares

Moving to a college campus in Ann Arbor, Michigan, we find a club made up of college students at the University of Michigan. Taking their cue from the first letter of the city, the club decided to call itself the A Squares. (Could there be some freudian hope for grades here?) Modeled after the University's logo, the



badge has a bright blue background with yellow lettering. The group meets each Monday evening from 7:00–10:00 with the first hour devoted to beginners, followed by club level dancing. In this way the club hopes to encourage the new dancers to join in as soon as they are able.

Toro Twirlers

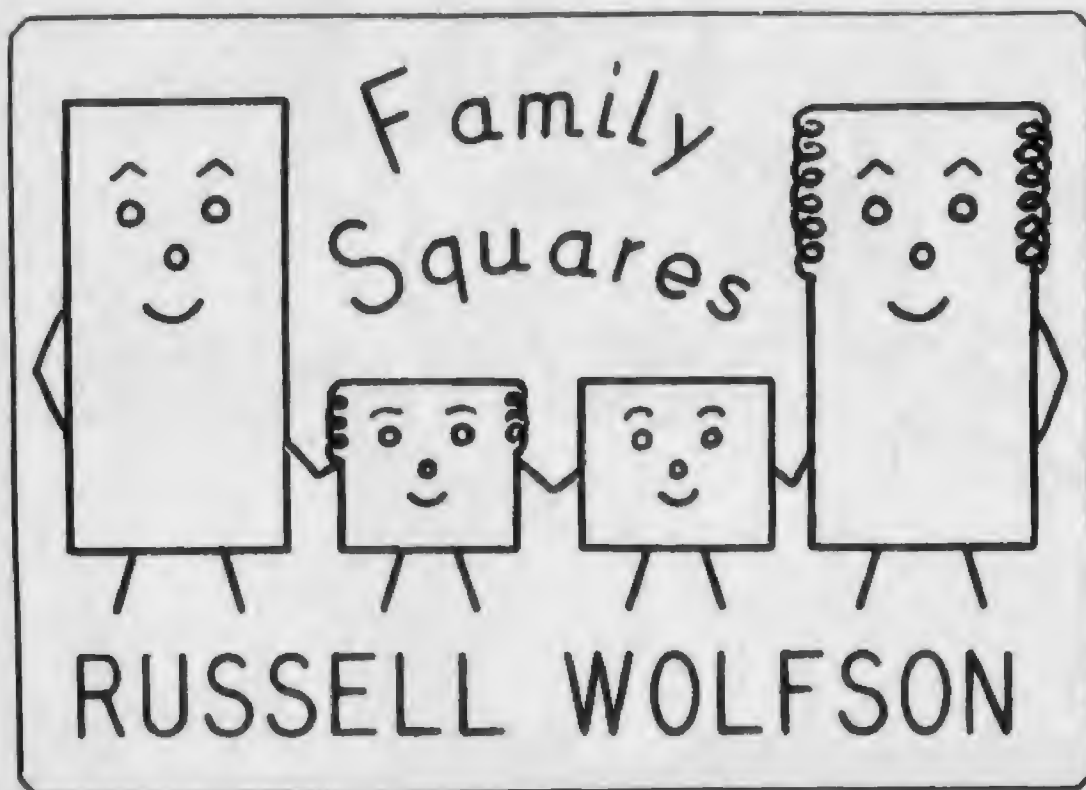
This time we jump back across the ocean to the Naval Base at Rota, Spain, where we find the Toro Twirlers. This group is made

up of children from 8 to 14 years of age, dependents of the Naval personnel in the area. The club dances every Saturday afternoon and classes are run continuously to keep pace with the constant turnover of new children. The badge is in the shape of a bull's head (toro in Spanish) and was designed by one of the mothers to coincide with the location.



Family Squares

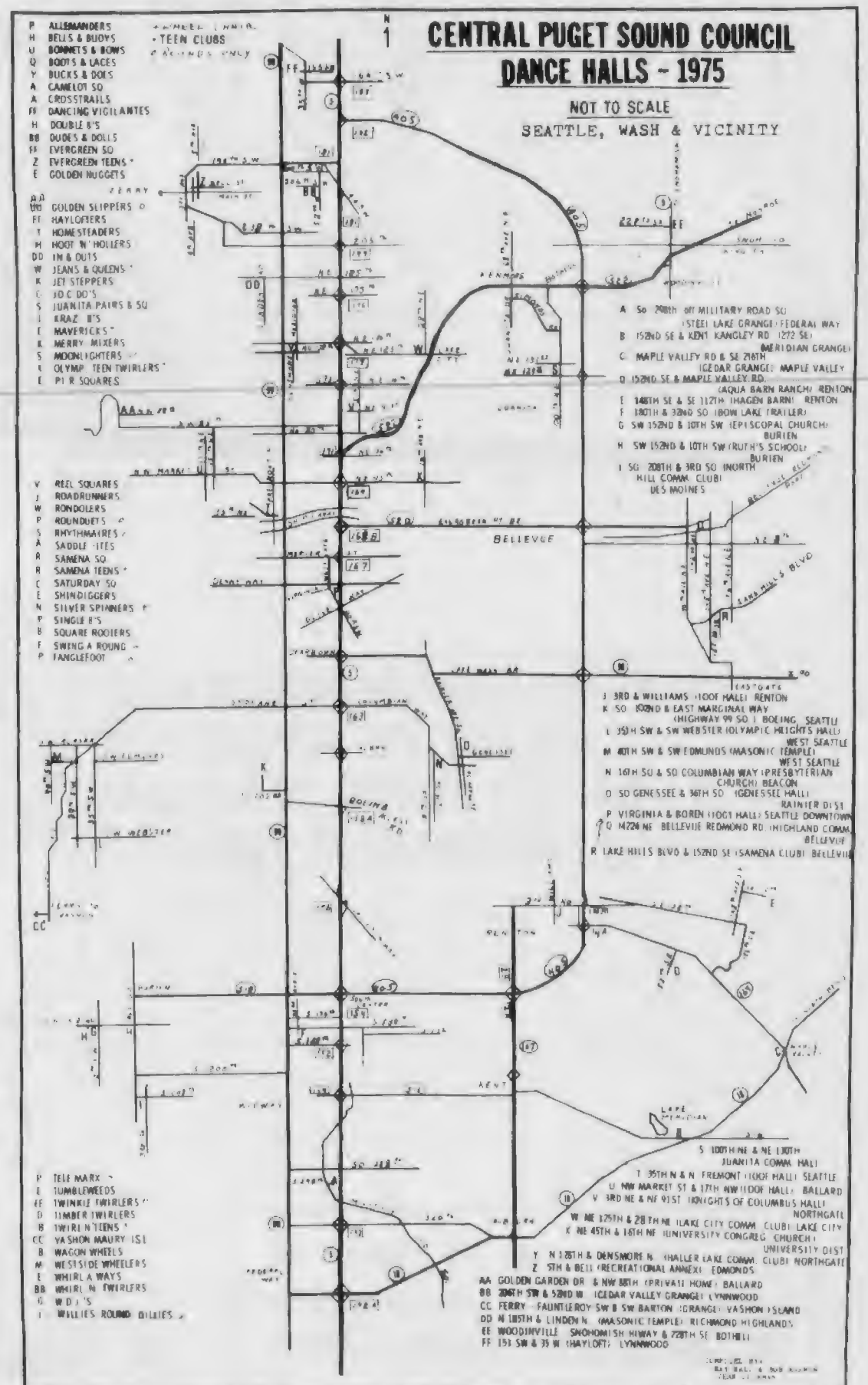
In the Pittsburgh, Pennsylvania, area there is a group of adults who became weary of baby-sitting problems and of leaving their children behind when they went square dancing. Their solution was to bring them along and thus the Family Squares was formed. More than 24 dancing families participate, with the youngest member being 8 years old. When it came time to select a badge, a contest was held among the members and a rectangular "family" design resulted. Papa is in green,



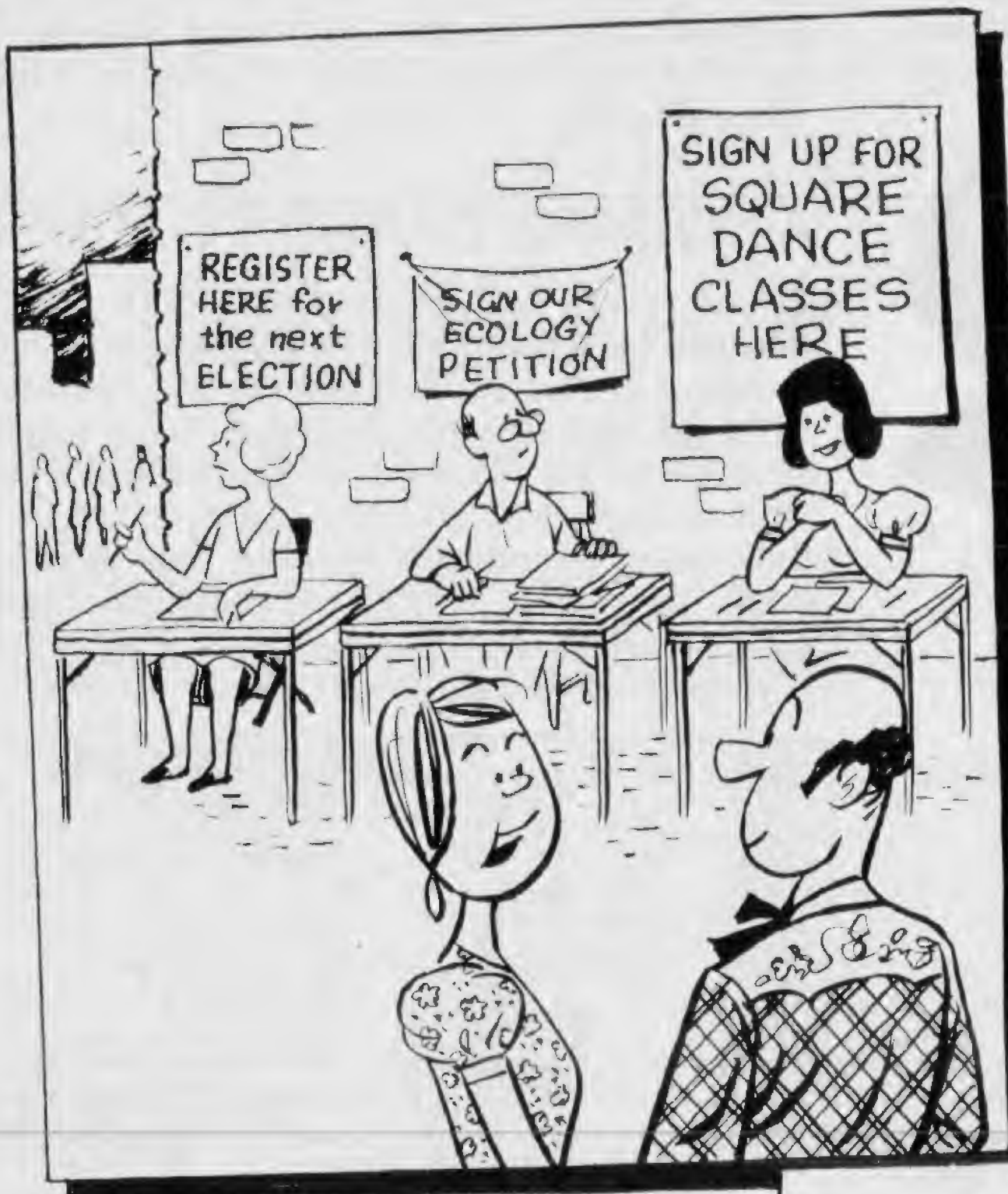
mama in red and the two dancing youngsters are in yellow and blue. The Family Squares invite ALL ages to come and dance with them any first and third Sunday in Murraysville, Pennsylvania.

A SQUARE DANCER'S MAP

KAY HALL, Bob Kramer and Vern Dickman have compiled a map of square dance locations in Seattle, Washington, and vicinity. Although not to scale, the map gives major arteries and keys locations to the name of each club and its actual address. The clubs are further keyed to indicate whether they are for teens, do rounds only or are a wheel chair group; the balance being square dance groups. A useful tool resulting from a labor of love.



SQUARE DANCE DIARY by a square dancer



This is that time of year when all square dancers begin thinking about

RECRUITING NEW DANCERS

"...THAT MABEL NEVER MISSES A BET".

"...WE WONDER IF WE COULD SIGN UP THE ENTIRE SCHOOL FOR OUR BEGINNER CLASS STARTING IN SEPTEMBER, 1990?"

We invite you to send in your suggestion for a scene in the Square Dance Diary.



ROUNDS

an important part
of the square dance scene

ONE OF THE CUSTOMS of the past which has been dropped in many areas, and which we'd like to see return, is the practice of callers teaching round dancing along with the square dance lessons. Dancers who have been in the activity for 20 years, more or less, will tell you that their caller introduced them to round dance mixers on the very first night of lessons and continued teaching round dance basics and a few rounds during the entire learning period. As a result square and round dancing were synonymous to them.

Already we can hear mutterings to the effect that "callers don't have time to teach round dancing in class—there are too many square dance basics to teach to the dancers," or "I don't round dance—how can I teach it to others?"

There are ways of making some additional time available to include a bit of round dancing. Consider starting the class fifteen minutes earlier and adding 30 minutes to the end of the normal class time. That will provide an extra 45 minutes, and you'd be surprised how much can be accomplished in 45 minutes.

If you include a refreshment break try shortening it, or better yet, serve refreshments continuously during the evening and exclude the break entirely. Many times it is difficult to get the dancers back on the floor after a prolonged break and this would eliminate that problem.

So you don't round dance? Remember, you don't have to be an accomplished, advanced round dancer to teach basics to your group.

Granted, a thorough knowledge of the basics and the proper way to execute them is necessary. But most callers started out as dancers and a "feel" for rhythm is a must in their profession. It shouldn't take too much work to acquire the necessary knowledge and experience to be able to teach simple mixers and round dance routines.

A Positive Approach

The single most important thing is your attitude, as a caller, toward rounds. If you begin instruction in round dancing on the very first night of class in a matter-of-fact way, the dancers will readily accept the idea that this is all a part of square dancing (which it really is). If, on the other hand, you express dislike for round dancing and treat it as something alien to square dancing, your dislike will be communicated to the students.

Why is round dancing important? First of all squares, rounds and, by all means, let's not forget contras, are all a part of the activity we know as square dancing. By concentrating on only one phase of the activity you deprive the dancers of a part of their education. The best way we know to teach smoothness and grace and *dancing to the music* is through rounds and contras. Furthermore the dancers will look forward to the change of pace and the variety which is provided by both rounds and contras.

We're not advocating that you turn out a group of highly seasoned round dancers as a result of introducing rounds with the squares in class. Starting with very simple mixers such

as All American Promenade, Do Sa Do Mixer or Patty Cake Polka, you are teaching the dancers to listen to and dance to the music. They will learn to dance smoothly and the results will carry over into their square dancing. Most of these mixers are of the simple variety and do not require the teaching of a large number of basic steps. In fact, they contain movements which the dancers will be learning as square dance movements also.

Teach in Small Doses

The novice will be receptive to help with the basic steps essential to the enjoyment of round dancing, but instruction must be in small doses. Don't be in a great hurry to teach your area's Round of the Month to your beginners. Stick with the simple routines and allow plenty of time and opportunity for the dancers to thoroughly learn the routine so that they can dance it with confidence. Once they

reach that point you'll find them eager to try another dance because they have experienced a sense of accomplishment and are ready to progress.

Remember that only a certain number of basics are used in the easy dances. If you begin by using the movements in the routine you have selected as drills in teaching basics, you will find that before too long you will have taught the complete routine. Subsequent reviews are a must and you'll be surprised at the pleasure your dancers will express when they realize that they have learned a round dance.

Above all, *teach your dancers to dance rather than teaching them dances.* There is a great difference and the habits they acquire in your class, under your tutelage, will last through their entire dancing life. *Make sure they are good habits!*



Ray and Bea Dowdy, Beckley, W. Va.

RAY AND BEA DOWDY cannot be called oldies as they began square dancing in 1968. Their introduction to round dancing was in the form of mixers at a square dance and a few couples getting together to learn a round from the cue sheet. This stirred the interest in the budding dancers and shortly thereafter they were fortunate enough to be participants in a round dance basic crash class taught by Irv and Betty Easterday in a nearby town.

After this their basement became a round dance workshop. They practiced and practiced and traveled anywhere there was square and round dancing. A year later they were asked to teach rounds at a square dance club in another town and they continued to make the weekly trip for as long as the club

members were interested.

In 1970 Ray and Bea were asked to conduct a crash weekend program of round dancing in Roanoke, Virginia, which resulted in a beginners' class for the area. Since that time the Dowdys have taught classes and helped form clubs in a number of towns in Virginia and West Virginia. They continue to work on a weekly or monthly basis for several of the groups. Considering that all of these places are some distance from their home in Beckley, this is quite an accomplishment for the hard working couple.

Ray and Bea average about 15 festivals each year and are on the permanent staff at Mountain Lake, Virginia, Honeyland Festival at Concord College in Athens, W. Virginia, and the Huntington Festival in W. Virginia.

Although Ray and Bea have choreographed two dances, Bea says that writing is not their thing since there are so many fine choreographers in the country from which to obtain material. They do, however, do the choreography for their exhibitions.

The Dowdys are known for their fun and relaxed type of teaching. Ray says, "Smiling is 50% of styling—when you smile it shows other people that you are having a good time." Ray is Fire Marshall for the City of Beckley and Bea, at home with their two dogs, has a part-time bookkeeping job. She designs and makes most of her beautiful dresses.

A Case of Basics Semantics

WE HAD AN OPPORTUNITY, not long ago, to speak to some square dancers on the East Coast who were visiting our area and were looking for a place to dance.

"What type of dance are you looking for?" we asked. "Oh, it doesn't much matter—just a *fun dance* would be fine," was their reply.

Thinking of a group that had recently formed a new club for "relaxed, fun dancing" we asked the visitors what they were dancing at present, thinking this might give us a clue. After comparing signals for a few seconds, they indicated that they attend dances two times a week, but three additional nights each week are spent dancing to tapes. They felt that anything would be "fun" that stayed within 300 basics. It was immediately clear to us that their idea of "fun" was entirely different from the concept of "fun" being practiced by the members of the new club we had in mind.

This was just one more evidence of the need for some universal method of attaching tags on levels or providing ways of designating the plateaus of square dance clubs so that those interested in attending might know, in advance, what is in store for them.

At one time there was only one type of square dance. Everyone attended. The more knowledgeable individuals placed themselves in the number one and two spots in the square. The newcomers simply took the number 4 spot and learned as they went along. With the advent of classes, those who completed a course (which often lasted only 7 weeks) automatically became "experienced" or "advanced" square dancers. As dancing continued within an area, those who had been at it the longest automatically became *high level* while the newcomers were automatically christened *low level*.

It was easy to see that this system wouldn't always work. What might be high level in an area where square dancing had been in vogue for only a year, might be low level in another area where square dancing had been introduced five years earlier. The confusion was compounded by interjecting such non-descriptive titles as *intermediate level*, *club level*, or, most misleading of all, *fun level*.

SAYING WHAT WE MEAN in square dancing is not always easy to do. What is meant by a "name" caller, a "traveling" caller, a "top" caller? Ask six people and get six different answers. The same thing goes for levels of dancing. What picture is created in your mind when you hear "fun," "intermediate," "club," or "challenge" level? As the article points out, we do need a universally acceptable means of classification—now!

"Square dancing is fun." If this is true, argued some of the leaders, then if only one type of dancing is fun, all other types of square dancing must be something other than fun. As it turns out, the designation *fun* to an advanced dancer may mean an evening filled with well constructed, varied calls that keep the dancers continually on their toes and alert. *Fun* to some, in that same group, may mean getting through the entire evening without making a mistake. To others it may indicate that the caller sees to it that there are times during the evening when none of the dancers are able to do a single call.

To some, fun might be made up of singing calls; to others it means a dance that is relaxed, allowing plenty of time for friends to get together and talk between tips. To many a fun dance is one where there is no work shopping of new material. And to still others

it may mean an evening with no pressure at all.

With the introduction of a more or less universally accepted list of 75 basics, a plateau system of labeling dances has emerged. Square dance groups whose callers limited the terminology to basics 1 through 50 constituted the first plateau. Those who progress on through basics 75 made up the second plateau. The name mainstream dancing was applied recently to those clubs featuring basics 75, plus a limited number of additional movements presently in vogue. Then, depending upon the area, the name tags went on to include "challenge" level and other plateaus designating a certain number of additional basics.

There is a fallacy in this system of designating a certain number of basics as a plateau or level. Basics can be learned by mastering them from only one standard setup, or, they can be learned *in depth*.

As an example, a square thru can be mastered from a standard two-facing couples setup only. A half square thru and a three-quarter square thru can be quickly learned and mastered at the same time.

But then, what about doing a square thru with two couples facing, but with the men and women having changed positions? Or for that matter, what about four men doing a square thru together, or four ladies? Or consider a square thru being done on the inside of the square as dancers move single file on the outside? Or what about two couples doing a swing thru or spin the top in the center of a square as the other two couples separate and go through a wide square thru on the outer perimeter of the square? This is in-depth dancing.

As another example, take the wheel and deal. Most any dancer who has passed through a certain number of class lessons learns the standard, garden variety and can do a wheel and deal after having been put into facing parallel route lines that have passed thru and are facing out. However, calling a wheel and deal while the two lines are facing each other is another matter. No, to designate a plateau by the number of basics is not enough.

Recently we have become aware of a proposal for an identification system being tried out by Jay King of Wayland, Massachusetts. Jay writes to explain that there is a need,

perhaps for both the "surface" and the "in-depth" designations. He suggests the following:

"Club" and "Open Dance" Levels

Level 1	Basic 50	Standard Setups
Level 1 +	Basic 50	All Setups
Level 2	Basic 75	Standard Setups
Level 2 +	Basic 75	All Setups
Level 3	Tentative Mainstream List	Standard Setups
Level 3 +	Tentative Mainstream List	All Setups
Level 4	Mainstream List + Mainstream Workshop Figures (CALLERLAB Quarterly Choices*)	Standard Setups
Level 4 +	Mainstream List + Mainstream Workshop Figures (CALLERLAB Quarterly Choices*)	All Setups

*These would be known to the floor and would not have to be workshopped.

By "Standard Setups" Jay refers to the very basic presentation of each movement. The reference to "All Setups" would involve the different and unusual, in-depth use of the movements.

It's not an easy task to come up with some form of dance identification that will be satisfactory to all clubs, but the increased determination on the part of dancer and caller leaders to produce some form of standardized terminology could mean that a workable solution is not far off. It may require some *give* and *take* but the end result could mean that a dancer, upon leaving his area, could travel anywhere in the world and by checking local directories find his way to a dance that exactly fits his desires.

You'll be hearing more about this in the months ahead.

The National Square Dance Convention

\$ Update

WE HAVE JUST FINISHED another National Square Dance Convention, the 24th to be exact and the second one to be held in Kansas City. Those of you who attended the big event this year, or who have attended a National in recent years, may wonder as you look about at the thousands of dancers coming from virtually every state, from all Canadian provinces and from countries overseas, just where the profits of one of these mammoth dances go. Well, it's not a simple question to answer.

It's not like attending a baseball game where you "pay your money and you watch the game and that's that." Simply because the Convention is the grand showcase of American square dancing it does, in the minds of those who attend, belong to square dancers everywhere. This is just the way it is. Square dancing should and does belong to those who participate in it, to those who help promote it, to the callers, to the dancers, everywhere.

Hundreds of square dancers in the hosting area are responsible for putting on the big one each year. To them goes limitless credit. Viewing a national one can't help but be impressed with what he sees, particularly when he remembers that all this was done largely by inexperienced square dancers as a labor of love. But then, hundreds of others outside of the hosting area have contributed too. The callers? Where would the program be without them? Of course, they benefit to a degree. It's an exposure, good or bad, and they do have the advantage of appearing on the program and, for what it's worth, they get their name out in front of thousands of square dancers. But we feel that because they do contribute they, like the rest of us, should at

least know what money is taken in and where the money goes.

The same for the publications—hundreds of pages of publicity are *donated* free each year to the coming convention. The editors and their readers want to know what their contribution to this event has resulted in. *It's not a case of wanting to share in the profits—that's not it at all!* But they, and we, are interested in where the proceeds go and how they help square dancing.

The Big Question

Where do *we* feel the profits should go? Well, first let's be realistic. Not all of the conventions come out in the black. It has only been in recent years that these conventions started to break even. For years money-raising events had to be held *after* a convention was finished in order to pay off the indebtedness. But this was not an unhealthy sign.

The Executive Committee, made up of past General Chairmen, who police this yearly event and who do and should get credit for its successes, just as they should and do get blamed for its errors, are not paid as individuals. They do have their expenses paid for the meetings they attend each year having to do with convention business. This generally amounts to a trip to a future hosting city for a mid-winter planning meeting. It involves attending the current year's Convention (for which we understand they pay their own way) and may, on the part of a number of the Executive Committee, include their expenses while they are interviewing and investigating some future convention site.

The money for all of this comes from a portion (75¢) of every person's Convention registration fee. Let's say that 22,053 persons

attend a convention as they did this year in Kansas City. The total represents the number of persons attending, irregardless of whether they showed for all or just a part of the convention. Multiply that by the 75¢ daily tariff and it's easy to see that the total from just one Convention that is earmarked for the members of the Executive Board comes to just under \$16,540.00.

It should be pointed out that from its share the Board pays the travel expenses of the three leaders who conduct the yearly Caller's Seminar, held simultaneously with the Convention. Reportedly, a special leadership seminar, to be held prior to next year's Convention, will also be paid for from the Board's funds.

Of course, we're only talking about one Convention. And only a small part of the income. The National has become *big business*. Next year, for example, the total count could go as high as 30,000 individual dancers in attendance. Conservatively the hosting area will be putting on the Convention on a budget based on perhaps just half of this number attending. That could mean a whopping profit of up to \$50,000, or even more.

The question is, how are the profits going to be used? Perhaps the plan is to divide them among the twenty or so different dancer associations in the state who share in the preparatory work during the planning years. That's fine, as far as it goes. But how have these groups earmarked their shares of the profit pot? Banquets, big parties for the workers? Or perhaps their share of the money will go to some worthwhile endeavor that will benefit all of square dancing.

And what of the callers and round dance leaders who are helping? Do these groups come in for a share? The policy seems to differ with each Convention.

Not a New Problem

We realize we could be opening a whole bucket of worms, but for years we have been interested in how the profits of these big affairs are redirected to benefit the activity.

Our experience, resulting from many years of observing the square dance scene, is that large treasuries are not a guarantee for a successful organization. As a matter of fact, some of the most prosperous square dance clubs we have run across are those with barely enough money in their treasury to underwrite a com-

THIS IS NOT a new topic. We have long had strong feelings relative to square dance profits being plowed back into the activity where they will provide the greatest good for the greatest number. The situations outlined in this article are not difficult to solve but unless and until they are solved, it is our opinion that they present a potential danger to the activity as a whole.

ing dance. The same might be said of a number of highly successful square dance associations. Having enough funds is healthy. Having an overabundance can be disastrous.

Spending such profits as these is no simple matter. Once the money has been made it becomes a chore to decide how it should be used. In our book, this is something that must be decided long *before* a convention opens its doors. The sponsoring group must honestly ask itself, "If there is a profit—how shall it be spent?"

In our estimation there are many ways to make intelligent use of the profits. The money can stay right in the hosting state, if that's the way the group wants it. But it should go back into square dancing.

We can't help being concerned when we see extravagant booklets extolling the successes of a specific convention printed with convention profits. Several thousand dollars going to a charity having nothing to do with square dancing or several thousand dollars sitting in a bank for years just drawing interest is not, in our opinion, redirecting non-profit square dance dollars into future growth.

What then? How could some of these funds be used? Here are just a few ideas to think about:

- one or more square dance halls could be built for the use of square dancers;
 - scholarships could be established for erstwhile square dance callers who could not afford to attend a caller's school on their own;
 - a share of the profits could be directed to a recognized caller's group such as CALLER-LAB, the non-profit International Association of Square Dance Callers—to be used for the research and training of callers, the study of
- (Please turn to page 69)*

LADIES ON THE SQUARE

ZIPPERS

By Lorraine Melrose



THE MERE MENTION of zipper insertion often brings a response of "I always have trouble;" "It always wrinkles;" or "It leaves a bump at the bottom." Perhaps a few ideas may be helpful.

You have several choices of zippers and ways to attach them. There are metal, nylon and polyester zippers in regular and in hidden styles. They can be inserted by lap, slot or hidden-in-the-seam methods and are available for neck, skirt or pants openings or for use in a side dress placket (closed at both ends). Besides these "regular" ones, there are also many novelty zippers.

Lapped Back Opening for Underlined Bodice

For square dance dresses a back opening is particularly helpful for milady's hairdo. Stitch shoulder seams on the garment and on the underlining. Finish the neck (collar, etc.) on the garment and then join the underlining to the bodice stitching the back openings and around the neck. I prefer a lapped opening for the back of a dress, similar to a side dress placket.

For the center back opening, rather than a $\frac{5}{8}$ " seam allowance (S.A.), stitch a $\frac{3}{8}$ " S.A. on the left side and a $\frac{3}{4}$ " S.A. on the right side. (Figure 1) Turn lining to inside, remembering to press stitching line first and to clip all curved seams to seam line. Understitch around neck area. Press again after turning.

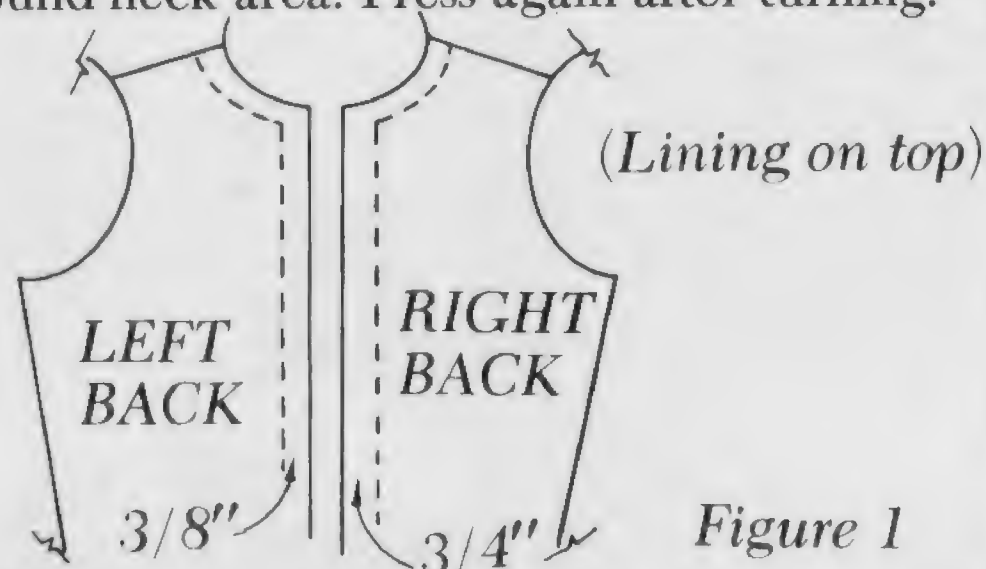


Figure 1

Turn down ends of zipper tape and sew down. Place zipper under center back edge of right back. Pin in place. Using zipper foot and starting at the waist, stitch along edge

of garment, using longest stitch for the first 3 to 4 inches and then regular stitch to the neck.

The reason for putting the zipper in at this point is to allow you to fit your garment more successfully. The long or basting stitch is for easy removal of the stitching when attaching the skirt to the bodice. (If you know your garment will fit, then you could finish construction and insert the zipper at the last.)

Lap the left back $\frac{1}{8}$ " over the edge of the right back. This will actually lap $\frac{1}{4}$ " from center of the zipper. Baste by hand or machine from waist to neck.

Skirt Zipper

On the skirt, cut 1" to 1 $\frac{1}{4}$ " S.A. on center back seams. Join skirt and bodice. On left skirt back, fold S.A. completely under. On right skirt back, fold S.A. under $\frac{1}{4}$ " from seam line. (Figure 2)

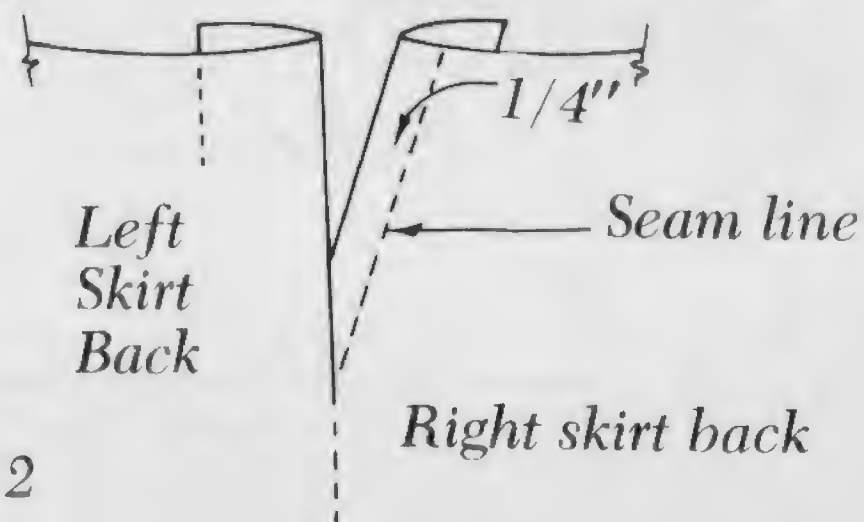


Figure 2

Place zipper under right skirt back. Stitch next to edge. Lap left side and baste.

To finish either hand-pick or machine stitch final line. "Hand-picking" is a couturier method and makes for a finer looking finish. Bring the needle up through the fabric from underneath. Take a tiny backstitch, bringing needle forward and up through the fabric about $\frac{3}{8}$ " apart.

When putting in a zipper, always stitch in the same direction, from bottom to top of zipper, on each side. In this way the fabric on both sides of the zipper is being "pushed" in the same direction. Otherwise it may be pulled off center and seem to twist.



THE WHEEL CHAIN REVISITED



HAVE YOU EVER NOTICED that an old movement presented to a reasonably new dancer is just as challenging and just as “new” as the hottest experimental movement just off the drawing board? Occasionally a caller will discover when reintroducing an old singing call or patter call that at one time was the latest and greatest that he has to stop and teach the movement for the benefit of those who may never have had it taught to them.

This could be the case with arch in the middle and the ends dive in, or, more recently acey ducey or shake the dice, or if you really wanted to go back, do si do, throw in the clutch (put her in low) or sashay partners half way 'round. There are lots more, but you get the idea.

When cutting the number of basics to a





precious few to correspond with those movements being done in mainstream dancing, many of these oldtimers are forgotten. But it only takes the digging out of some nostalgic singing call to reactivate the popularity of some all but forgotten movement.

This is the case with a Wheel Chain. Very popular a few years ago and used in a number of singing calls, it's bound to come up again one of these days and here's the way it goes.

Starting with two facing couples (1) the ladies step forward much as they might start a regular ladies chain (2). In this case they are going to turn one complete revolution before reaching the opposite man. So, for security's sake, they use right forearms instead of simple handholds (3).

Continuing on around (4) they reach the

opposite man who turns slightly, giving them a left hand palm up (5) and do a courtesy turn (6) to end facing the other couple (7). It's a complete equivalent of a two ladies chain, but taking more steps.

One of the danger spots in this movement is often an attempt by the ladies to move too quickly and to complete the movement sooner than necessary. Comfortably the movement will take more steps than a regular ladies chain (8 steps), probably more nearly 12 steps to complete the turn in the center and the courtesy turn at the end. It's an oldie, but we don't think that we've seen the last of it yet. As a matter of fact, we wouldn't be the least bit surprised to see a revival of "Steamboat" or a brand new singing call that includes the familiar old Wheel Chain.



THE 25TH National SQUARE DANCE Convention®



June 24, 25, 26, 1976

ANAHEIM
CALIFORNIA

"A Past to Remember — A Future to Mold"



ONE OF THE FIRST PROBLEMS facing Ken and Audrey Parker, General Chairman for this Silver Anniversary National Square Dance Convention slated for Anaheim, California, June 24, 25 and 26, 1976, was "how to finance a Convention."

Their first step was to set up a Business Committee and put it in the very capable hands of Dale and Naomi Lovell who have been continually active members of the club they helped start in 1956. Since that time they have held every office within the club as well as several in the Square Dance Association of San Diego County. They have also been active in the California Square Dance Council, holding numerous committee posts and assisting with the planning of State Conventions.

The next step was to come up with some money-making projects. All of those who have attended one or more of the previous National Conventions know the happiness brought about by the togetherness of the "World's Greatest Square Dance Event." One of the significant traits shared by all dancers is their love of food.

As every woman knows, the way to a man's heart is through his stomach. And so, one of the earliest fund-raising projects to be started was a cookbook. Fred and Verda Hemstreet agreed to take on the monumental task of compiling this book and have worked many months collecting hundreds of recipes.

Since the 25th National is part of the Bicentennial Celebration, the Hemstreets thought it appropriate to include a recipe from the early days of our country and also one from each state. Permission was secured from the copyright owners to reproduce a recipe for "A Great Cake" taken from Martha Washington's cookbook. The recipe was revised slightly so today's cooks can use this very famous recipe.

Four recipes have been received from the White House and two from Mrs. Nancy Reagan, wife of the former Governor of California. Recipes were also received from square dancers in each state of the Union.

The cookbook is divided into 13 categories; it has 406 recipes on 206 sheets of washable paper, an index, and a measurement table. There are many "one liners," or cooking hints, gleaned through the many years of "kitchen duty" evident within this very special cookbook.

The cookbooks make marvelous, inexpensive gifts for birthdays, weddings, Christmas, or as a special thank you to a special friend. Those who would like to purchase these cookbooks may send a check for \$4.00 plus 35¢ postage and handling to Verda Hemstreet, 202 Ammunition Road, No. 24, Fallbrook, California 92028. Please make checks payable to Verda Hemstreet.

Still the main source of income for a Convention is the registration fee. Dancers can now register for the three fun-filled days of dancing to be held in Anaheim, California. Advance registration fees for all three days is only \$6.00 per person, with prices at the door being slightly higher. So take advantage of this initial savings and pre-register early.

These registration applications may be completed in such a manner that all Convention activities may be included at one time. An entire family may register on a single form, and at the same time reserve copies of the Official Commemorative Program, Bicentennial Souvenir Cookbook, Recreational Vehicle Accommodations, Disneyland After-party, as well as Hotel/Motel/Dormitory Reservations and Convention Programming information. Advance registration applications should be completed and returned to Advance Registration Director, P. O. Box 1141,

(Please turn to page 71)

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

New Zealand

Word from Christchurch informs us that Art and Blanche Shepherd came up with another of their famous "firsts" in New Zealand—the first National Round Dance Convention. The event was held over a three-day weekend and proved to be most successful with five sessions being held for dancers and tutors alike. During this weekend members of the National Callers and Tutors Association took the opportunity of presenting Art and Blanche with the life membership which was conferred on Art at the National Convention in Auckland last October.

Germany

The 7th European Square and Round Dance College is now history, but the fun and friendship experienced from March 30th to

120 adult dancers and 30 children experienced several days of fun and friendship at the 7th Annual European Square and Round Dance in Chiemsee, Germany last spring.

April 5th left pleasant memories. Held at Lake Chiemsee in the Bavarian Alps, over 120 adult dancers and 30 children attended. Tom Crisp and Bob McVey headed the very capable staff. A tour of the mad Bavarian King Ludwig's palace, which is modeled after the Versailles Palace in Paris, was participated in by the group. Visitors from the Grape Stompers club of San Vito, Italy, drove over 1,000 miles to attend—eight adults and six kids in two cars—and they resolved to do it again next year! Information on the 8th European College will be available soon. Hope we see you there!

—Ted & Sonja Anthony

California

Santa Clara Valley Square Dancers Association is hosting its 19th Annual Jubilee at the Santa Clara Valley Fairgrounds in San Jose on October 10-12. Johnny LeClair and Chuck Bryant are featured callers for the event with Jess and May Sasseen conducting the round dancing.

Another event scheduled for California is the 16th Annual Harvest Hoedown to be held October 24th to 26th at the Convention Center in Sacramento. Callers Jerry Helt and Don Stewart will be on hand to call the tips, while Horace and Brenda Mills will conduct the round dancing. The affair is endorsed by the Sacramento American Revolution Bicentennial Committee.

Australia

An important event scheduled for 1976 is the Australian-American Festival to be held next Spring. The Festival has the patronage of both the Australian Prime Minister and the

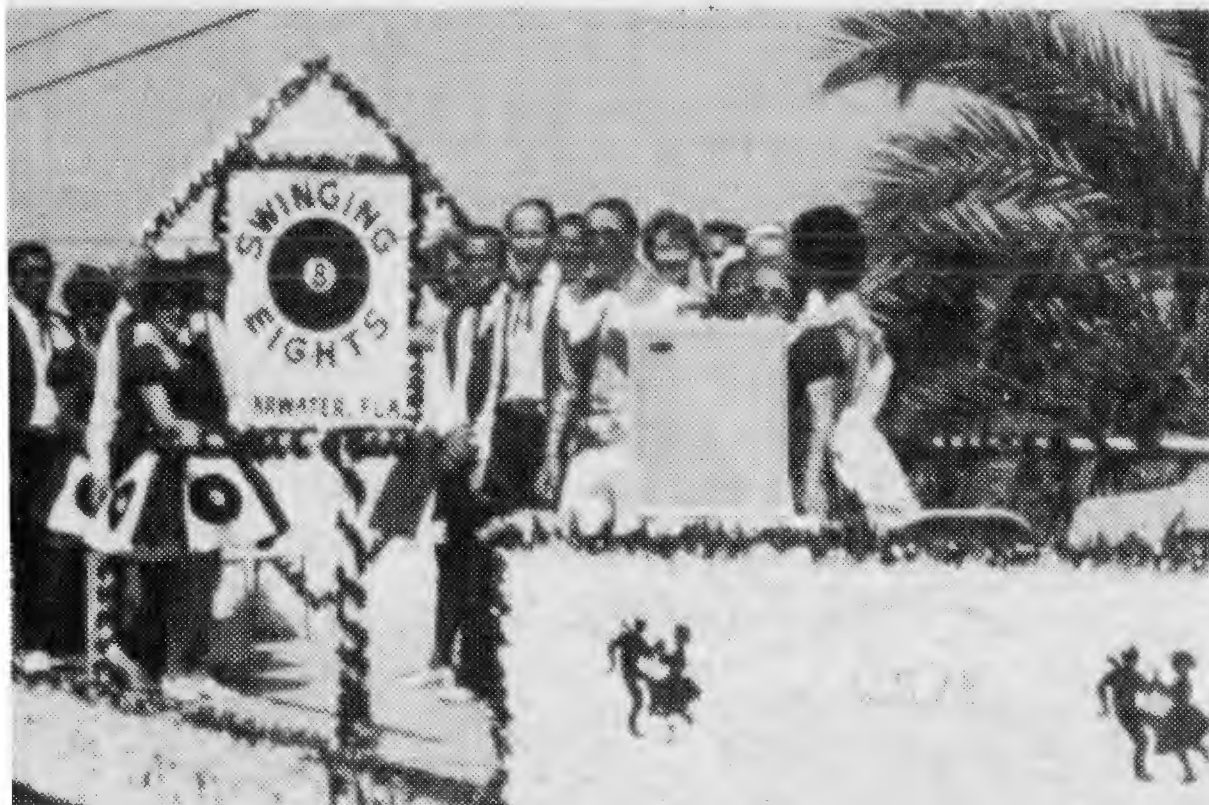


ROUND THE WORLD of SQUARE DANCING

United States Ambassador to Australia. It is planned to begin the festivities by having the Australian Prime Minister and the United States President speak via satellite connection monitored in London by David Frost. One of the highlights planned is "American Sunday at the Opera House," a day of American performing arts at the Sydney Opera House. Square dancers of America are invited to perform in what is regarded as the most wonderful edifice in the Southern Hemisphere.

Florida

Due to the efforts of the Swinging Eights of Clearwater, a small but ambitious square dance club, thousands of local residents and winter visitors to Florida have been exposed to square dancing during the Spring season of festivals and parades on Florida's West Coast. The group constructed a rugged but beautiful square dance float from a used, heavy equipment trailer. Careful shopping, some scrounging of materials, and many hours of diligent work produced the float that started the season off by winning first place in



Members of Clearwater, Florida, Swinging Eights and their prize winning square dance float.

the non-commercial division of New Port Richey's annual parade. Subsequently, the Swinging Eights participated in five other parades. With the approach of the Bicentennial Year, the Swinging Eights plan to join other clubs in promoting square dancing by making an outstanding float. What better way to have fun, enjoy good fellowship and participate in our Nation's 200th birthday!

—Norman Hart

Ontario

Swing and Whirl Square Dance Club of St. Catharines "killed two birds with one stone" in May when they combined a celebration of their 15th Anniversary and a party to honor their caller, Orphie Easson. It was a gala affair with the Mayor and his wife in attendance along with past executives of the club and long standing friends from cities far away. Orphie has been caller for the club since it was founded and the party was only a token of appreciation of the club members. Orphie emulates what square dancing stands for and the group feels fortunate to have such a friend and outstanding caller.

—Marie Hodgins

North Carolina

Roy and Jean Green of Charlotte recently held a graduation party for the members of their basic round dance class. 120 people attended, including the 36 graduating couples. Local caller Clyde McGill was on hand to call singing tips and between each tip three or four rounds were danced. All those present round danced; no one sat out the rounds; the program was continuous with two large circles of round dancers. This is sure proof that squares and rounds go together. Interest in round dancing in the Charlotte area is increasing and people are beginning to notice how much more enjoyable it is to attend a square dance where rounds are programmed.

Tennessee

Chattanooga Area Square Dancers Association is sponsoring a square and round dancing extravaganza, the 20th Annual Chattanooga Choo Choo Festival. The affair will be held October 10th and 11th at the Memorial Auditorium with Beryl Main on squares and the Barbees on rounds.

Wyoming

The QuadraDangle Squares are presenting their 26th Annual Festival on October 4th and 5th. The affair will feature caller Dell Trout and will be held at the QuadraDangle Clubhouse in Laramie.

Missouri

The Greater St. Louis Folk and Square Dance Teachers and Callers Guild recently came up with an idea that just may be a first. Their Expo '75 dance featured new member callers and turned out to be a very successful affair. Some 300 dancers and observers attended and although the hall engaged was



A recent plea for good "action" square dance pictures made in this MAGAZINE brought some excellent results. This "glossy" taken at a recent Septemberfest in Kentucky was sent in by Sid and Flo Jobs in Murray, Kentucky. Our thanks to the Jobs. If any others among our readers have pictures they might like to share, send them along. We can put them to good use.

small, extra room was found to accommodate the crowd. Even though the squares were tight everyone had a wonderful time and it is planned to carry on with a similar dance next year. Featured were Bob Fehrmann, Breeze Graham, Tom Morgan, Ken Miller, Doug Richey, Ken Kahler, "Big" Bob Smith, Jim Taylor, and Harold Dobsch. These are not all new callers, some have called for several years, but they are new members of the Guild. Sounds like a good idea and other caller associations might like to try it.

A brand new square dance club, Thunderbird Squares, made its appearance in Sikeston last February. Two years ago caller Bill Volner started beginner classes in Dexter, a small town of some 6,000 population. No one in the town had seen or heard of square dancing until the Volners were asked to hold a street dance and as a result of this dance and the new class the activity started booming. Four consecutive classes were held and these dancers, along with dancers from Sikeston and a few couples from the border states of Arkansas, Kentucky and Tennessee, comprise the membership of the new club, numbering

twenty squares. Bill and Betty Volner are to be congratulated on their fine work in bringing square dancing to the area. They feel that this is a good beginning and are determined to help the club grow and grow!

Oklahoma

"Swing your partner. . ." headlined the full-page article in the April 27 issue of the Sunday Oklahoman, Oklahoma City. Written by Cathy Hobbs and illustrated with color photos by Al McLaughlin, the article gave fine publicity to the Central District Square Dance Association's 29th Annual Jamboree which was held in May at the Myriad Convention Center. Featured in the photos were the Presidents of the District, Bill and Rita Reaves, caller and taw Stan and Robbie Reubell and members of the Young Oklahomans, a teen exhibition group.

Pennsylvania

May 10, 1775, was the day the Second Continental Congress convened at Independence Hall in Philadelphia. May 11, 1975, the same city chose to honor this event with a unique celebration, the "American Way." Over a million and a half people converged on Phila-

delphia and a mile long stretch of parkway was closed to traffic. In its place was entertainment for all—arts, crafts, games, sports, and bands of many types performed. An American Folk Festival was held on the steps of the Art Museum where ten squares of Delaware Valley square dancers danced for five hours to the delight of the audience. Many dancers were dressed in the red, white and blue costume of the 26th National Square Dance Convention to be held in nearby Atlantic City, New Jersey, in June of 1977. The display of square dancing, a pure American Folk Art, contributed much to make the "American Way" a huge success.

—Ray Kauffman

Ohio

St. John's Unitarian Church in Cincinnati was the locale for an interesting experience for dancers in the area on the day after Christmas last year. George and Marjorie Mueller set up their equipment for a one-night stand with an unusual group. Under the auspices of the International Visitors Center, a chartered bus arrived and six squares emerged—people from Central and Southern Africa, Central and South America, Panama, Thai-

land and Vietnam. They were guests of the U.S.A. on a week's seminar in Cincinnati and in the United States for one year studying for degrees in the medical field. The affair started off with the Virginia Reel and typical one-night stand dancing followed. At the evening's end smiling faces of white, black and yellow came over to shake the hands of their hosts and everyone left the hall with a warm glow in their hearts. Let's have square dancing at the U.N. and we will have lasting peace in the world.

—Lorraine Smart

Alabama

Elmer Sheffield, Jr. is scheduled to call for the Goober Gamboles 16th Annual Peanut Festival on October 18. The dance will be held at the Community Center in Dothan, Alabama.

Arkansas

The Arkansas State Square Dance Federation is presenting its 26th Annual Festival October 10th and 11th at the Convention Center in Little Rock. A complete festival program is planned with Jon Jones on squares and Bill and Hazel Brooks in charge of round dancing.

Some New Bicentennial Pageant Costume News

SINCE RUNNING INFORMATION relative to the availability of patterns for costumes of the Revolutionary War period by Simplicity (see SQUARE DANCING, May, 1975 Issue, page 6) many of our readers have put us on the track of other producers of Bicentennial costume patterns.

You might be on the lookout for a series of patterns covering a broad period of time and put out by the Butterick Pattern Company.

Pattern #4207 contains a man's military and statesman costume complete with jacket, and bandoleer, ruffled shirt, vest and knickers. Pattern #4206 is for women and girls and has reproductions of pilgrim, colonial, Dutch and gypsy costumes. Number 4260 is a Dolly Madison costume which includes overskirt, scarf, apron and hat. Number 4209 contains patterns and instructions for outfitting the early frontiersman. Each of the patterns includes a detailed idea sheet with helpful infor-

mation to aid you in making your costumes look as authentic as possible.

Overton Enterprises (Dept. A, Rt. 1, Box 466, Eastham, Massachusetts 02642) in addition to providing patterns, has ready made clothing of the Revolutionary period and manufactures quality Civil War uniforms. Although we haven't seen the costumes, they are made to the traditional patterns and use authentic materials.

Here are the names of additional pattern manufacturers that can be contacted in regards to period costumes for your Bicentennial pageant: EAS Colonial Fashion Patterns, The Early American Society, 206 Hanover St., Gettysburg, Pennsylvania 17325 and Salem House, 209 N. Boundary St., Williamsburg, Virginia 23185.

We're always pleased to hear of leads of this type and after checking them out we'll pass them along in future issues.

Sets in Order WORKSHOP

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



September, 1975

WE'RE MAKING A RETURN TRIP to Nova Scotia, Canada, this month for a visit with the other half of the "calling team of Roth." (See SQUARE DANCING, May, 1974.) This time it's Johnnie we'll be dancing to and we hope you'll all come along. The following calls are sure to be on Johnnie's calling program. Remember, these are not necessarily original calls, just some of Johnnie's favorites.

(68)

Heads square thru
Turn thru
In middle left turn thru
Centers in
Cast off three quarters
Star thru
Frontier whirl
Centers in
Centers run
Ends fold
Swing thru
Swing thru
All eight circulate
Right and left thru
Dive thru
Pass thru
Centers out
Ends run
Centers fold
Allemande left

Heads right and left thru
Rollaway half sashay
Star thru
Spin chain thru
Girls circulate twice
Boys run
Bend the line
Right and left thru
Pass the ocean
Boys circulate
Spin chain thru
Girls circulate three places
Boys run
Bend the line
Square thru
Right to original partner
Pull by
Left allemande

Heads lead to the right

Circle to a line
Pass thru
Wheel and deal
Zoom
Double pass thru
First go left
Next go right
Right and left thru
Flutter wheel
Sweep a quarter
Star thru
Pass thru
Wheel and deal
Double pass thru
Cloverleaf
Double pass thru
First go left
Next go right
Right and left thru
Star thru
Pass thru
Trade by
Curlique
Walk and dodge
Partner trade
Curlique
Walk and dodge
Left allemande

Head ladies chain
Heads half square thru
Curlique
Box circulate
Boys run
Star thru
Swing thru
Centers run
Girls trade
Couples trade
Bend the line
Right and left thru
Pass thru
Ends fold
Centers U turn back
Double pass thru
Centers in
Cast off three quarters
Tag the line
Face in
Right and left thru
Flutter wheel
Sweep a quarter
Pass thru
Left allemande

Heads pair off
 Star thru
 Right and left thru
 Dixie style to ocean wave
 Girls trade
 Boys trade
 Boys U turn back
 Wheel and deal
 Right and left thru
 Pass to the center
 Pass thru
 Star thru
 Cross trail thru
 Skip original partner
 Left allemande

JOHNNIE ROTH



Johnnie Roth began calling over 20 years ago in Red Oak, Iowa. He has traveled nationally and internationally for the past 12 years, calling in the U.S.A., Canada, and Europe. In 1967 Johnnie married the former Gloria Rios, an international caller in her own right, and together they have not only a unique, but actually the only husband and wife combination where both travel to calling dates, each booking separately and conducting their own tours (except in cases of multiple caller bookings when both are booked for the same event). Johnnie is also a trained Poultry Technician, one of only 700 in North America trained for this work. In 1968 Johnnie's work prompted their move to Nova Scotia, Canada, and together they own and operate House of Roth, Square Dance Center and Camping Resort. They have a year-round program of square and round dancing for the local dancers, as well as a summer vacation program including callers' schools, round dance instructors' course, a square dance week and weekend and open dances during July and August. The elegant surroundings of House of Roth have been adapted to camping for all types of recreational vehicles. Johnnie is re-

sponsible for the "Slots" system of choreography, developed from ideas that seemed to have merit but were not practical. The system trebles the variety of a caller's program.

Head gents and corner square thru
 Split the outside
 Round one and line up four
 Pass thru
 Tag the line
 Face in
 Turn and left thru
 Pass thru
 Tag the line
 Face in
 Turn and left thru
 Pass thru
 Tag the line
 Face out
 Partner trade
 Pass thru
 Tag the line
 Peel off
 Pass thru
 Tag the line
 Cloverleaf in
 Double pass thru
 Centers in
 Cast off three quarters
 Cross trail thru
 Left allemande

(75)
 Heads pass thru
 Separate around one
 Lines of four pass thru
 Tag the line
 Peel off
 Square thru
 Trade by
 Square thru
 Partner trade
 Square thru
 Trade by
 Swing thru
 Centers run
 Wheel and deal
 Pass thru
 One quarter in
 Bend the line
 Pass thru
 Wheel and deal
 Girls turn thru
 Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Dick Houlton	Square Dance Editor
Don Armstrong	Contra Editor
Ken Collins	Final Checkoff

Heads flutter wheel
Sweep a quarter
Pass thru
Circle half
Veer left
Couples circulate
Wheel and deal
Pass thru
Trade by
Swing thru
Boys run
Tag the line right
Wheel and deal
Curlique
Walk and dodge
Partner trade
Star thru
Frontier whirl
Right and left thru
Flutter wheel
Left allemande

Heads pass thru
U turn back
Star thru
Curlique
Cast off three quarters
Recycle
Right and left thru
Flutter wheel
Spin the top
Spin the top
Recycle
Sweep a quarter
Star thru
Right and left thru
Swing thru
Centers run
Half tag
Trade and roll
Left allemande

Heads right and left thru
Star thru
Pass thru
Curlique
Cast off three quarters
Fan the top
Right and left thru
Flutter wheel
Star thru
Swing thru
Girls U turn back
Wheel and deal
Swing thru
Scoot back
Fan the top
Right and left thru
Star thru
Cross trail thru
U turn back
Left allemande

Heads curlique
Boys run
Swing thru
Spin the top
Right and left thru
Pass thru
Bend the line
Pass the ocean
Scoot back
Boys trade
Boys run
Wheel and deal
Left allemande

IT'S A BREAK (67)

By Dick Clements, Lajes Field, Azores Islands
Sides half sashay and square thru
Slide thru with outside two
(Same sex)
Ends half circulate and
Everybody swing

GOOD OLD DIXIE

By Bruce Welsh, New Orleans, Louisiana
Heads flutter wheel
Pass thru, both turn right
Girl around two, man around one
Make a line, pass thru
Tag the line, cloverleaf
Men lead dixie style to ocean wave
Girls trade, girls fold
Peel off and a quarter more
Girls lead dixie style to ocean wave
Boys trade, left allemande

SINGING CALL*

SHE LOVES ME ALL THE WAY

By Allen Tipton, Knoxville, Tennessee
Record: Red Boot #184, Flip Instrumental with
Allen Tipton
OPENER, MIDDLE BREAK, ENDING
Four ladies chain three quarters round
Rollaway and circle round you know
I'm not ever gonna worry about tomorrow
Left allemande and weave the ring you go
But when she holds me she really holds me
Do sa do and promenade
And when she loves me she really loves me
She loves me all the way
FIGURE:
Head couples square thru four hands
Around you know meet the sides and
Make a right hand star turn it now
Heads star left in the middle and
Turn it one time you go
Same two you'll do a do sa do
You curlique scoot back and then
Swing the corner promenade
And when she loves me she really loves me
She loves me all the way
SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

ROUND DANCES

GOOD LUCK CHARM — Hi-Hat 938

Choreographers: Clarence and Germaine Timm

Comment: An easy two-step with an interlude. The music is danceable, but not up to usual Hi-Hat sound.

INTRODUCTION

- 1-6 OPEN-FACING Wait; Wait; Apart, Close, Together, Touch; Change Sides, 2, Face M COH, Touch; Apart, Close, Together, Touch; Change Sides, 2, Face M WALL in CLOSED, Touch;

PART A

- 1-4 Side, Close, Fwd, —; Side, Close, Back, —; Side, Behind, Side, Behind; Side, Close, Thru, —;
5-8 Side, Close, Back, —; Side, Close, Fwd, —; Side, Behind, Side, Behind; Side, Close, Thru, —;

PART B

- 9-12 Side, Behind, Side, Thru; Side, Touch, Side, Touch; Turn Two-Step; Turn Two-Step end M facing WALL;
13-16 Side, Behind, Side, Thru; Side, Touch, Side, Touch; (Twirl) Side, Behind, Side, —; (Reverse Twirl) Side, Behind, Side end in CLOSED, —;
17-18 Dip back, —, Recov, —; Side, Touch, Side, Touch;

INTERLUDE

- 1-4 Repeat action meas 3-6 of Intro:
SEQUENCE: Dance goes thru twice including Interlude plus Tag.

Tag:

- 1-2 OPEN-FACING Apart, Close, Together, Close; Apart, —, Point, —.

VAGABOND TANGO — Hi-Hat 938

Choreographers: Harve and Marge Tetzlaff

Comment: This tango keeps one thinking. Some identical footwork. The music is adequate.

INTRODUCTION

- 1-4 CLOSED M facing LOD Wait; Wait; Corte, —, Recov, —; Tango, —, Draw, —;

PART A

- 1-4 SEMI-CLOSED Fwd, —, Close, —; (L Turn face COH in LEFT-OPEN, Side, Draw, —) In Place, Side, Draw, —; Fan Thru, —, Fan Thru, —; Fwd to CLOSED M face RLOD, Side, Draw to SEMI-CLOSED face WALL, —;
5-8 Fwd, —, 2, —; Run, 2, Tap Behind, —; Sweep Point, —, Sweep Point, —; Pickup to CLOSED M face LOD, Tango Draw, —, —;
9-12 SEMI-CLOSED Fwd, —, 2, —; (Rock Swd, Recov, Close to SKATERS, —) Rock Swd, Recov, Draw, —; Cross Fan, —, Cross fan, —; Cross, Side, Fwd, —;
13-16 Cross Fan, —, Cross Fan, —; Cross, Side, Fwd, —; Fwd, —, 2, —; (Rock Fwd, Recov, Close end in OPEN, —) Rock Fwd, Recov, Draw, —;

PART B

- 1-4 Fwd, —, Step, Swing; Back, 1/2 R Turn face RLOD, Step, Swing; Back, 1/2 L Turn face LOD, Step, Swing; Back, 1/4 R Turn M face WALL in CLOSED, Draw, —;
5-8 SEMI-CLOSED Fwd, —, 1/4 Turn M face WALL in CLOSED, Point Swd; —, Behind, Side, Front; Point Swd, —, Thru to CLOSED, —; Fwd, Side, Draw, —;

PART C

- 1-4 SEMI-CLOSED Fwd, —, Fwd to BANJO M face LOD, —; Rock Fwd, Recov, Back, —; Back, —, Back, 1/2 R Turn M face RLOD in SIDE-CAR; Dip Fwd, —, Recov to face WALL in CLOSED, —;
5-8 Fwd, Rock Swd, Recov, —; Manuv M face RLOD, —, Pivot, 2 end M face LOD; Fwd, 2, Dip Fwd, —; Recov, —, Touch, —;

SEQUENCE: Dance goes thru twice plus Tag.

Tag:

- 1 Side Corte, —, —, —.

ROSE ROOM — Mac Gregor 5035

Choreographers: Charlie and Edna Batchelor

Comment: An active two-step with adequate music.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

PART A

- 1-4 Walk, —, 2, —; Fwd, Lock, Fwd, Lock; Fwd, —, 1/4 R Turn M face WALL, —; Side, Close, Fwd, —;
5-8 Side, Close, Thru, —; Side, Behind, Side, Manuv; Pivot, —, 2, —; 3, —, 4 M face LOD, —;

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8:

PART B

- 17-20 Progress Scissors Side, Close, Cross, —; Side, Close, Cross/Check to BANJO, —; Behind, Side, Fwd, Lock; Fwd, —, 2, —;
21-24 Progress Scissors Side, Close, Cross, —; Side, Close, Cross/Check to BANJO, —; Behind, Side, Fwd, Lock; Fwd, —, 1/4 R Turn M face WALL, —;
25-28 Side, Close, Fwd, —; Side, Close, Back, —; Side, Close, Side, Close; Side, —, Thru, —;
29-32 Turn Two-Step; Turn Two-Step; Pivot, —, 2, —; 3, —, 4 end M facing LOD, —;

SEQUENCE: A—B—A—B—A—B plus Tag.

Tag:

- 1-4 Walk, —, 2, —; Fwd, Lock, Fwd, Lock; Walk, —, 1/4 R Turn M face WALL, —; Side, Close, Apart, Point.

SUNSHINE GAL — Mac Gregor 5035

Choreographers: Art and Evelyn Johnson

Comment: The two-step has three parts, however it is an easy routine. The music is peppy.

INTRODUCTION

- 1-2 DIAGONAL OPEN-FACING Wait; Apart, Point, Together, Touch to CLOSED M face LOD;

PART A

- 1-4 **Point Swd, —, Touch, —; Fwd Two-Step; Point Swd, —, Touch, —; Fwd Two-Step;**
- 5-8 Repeat action meas 1-4 Part A except to end in BANJO M face LOD;
- 9-12 **Banjo Arnd Two-Step; Arnd Two-Step; Arnd Two-Step; Arnd Two-Step end in SEMI-CLOSED facing LOD;**
- 13-16 **(Twirl) Walk Fwd, —, 2, —; 3, —, 4, —; SEMI-CLOSED Walk Fwd, —, 2, —; 3, —, Pickup to CLOSED M face LOD, —;**
- 17-20 Repeat action meas 1-4 Part A;
- 21-24 Repeat action meas 5-8 Part A;
- 25-28 Repeat action meas 9-12 Part A;
- 29-32 Repeat action meas 13-16 Part A: except to end M facing WALL;

PART B

- 1-4 **Fwd Two-Step; Back Two-Step; Side, —, Back, —; Side, —, Front, —;**
- 5-8 **Turn Two-Step; Turn Two-Step end in SEMI-CLOSED facing LOD; (Twirl) Walk Fwd, —, 2, —; 3, —, 4 end in CLOSED M face LOD;**
- 9-12 Repeat action meas 1-4 Part B;
- 13-16 Repeat action meas 5-8 Part B except to end in OPEN facing LOD;

PART C

- 1-4 **Away, —, Behind, —; In Place Two-Step; Together, —, Behind, —; In Place Two-Step;**
- 5-8 **Circle Away Two-Step; Away Two-Step; Circle Together Two-Step; Together Two-Step;**
- 9-12 Repeat action meas 1-4 Part C;
- 13-16 Repeat action 5-8 Part C except to end in CLOSED M face LOD;

SEQUENCE: A—B—C—First 15 meas Part A then Walk 2 Step Apart and Ack.

MISS YOU TONIGHT — Grenn 14214

Choreographers: Ken and Violet Zufelt

Comment: An interesting waltz not for the novice dancer. The music has the big band sound.

INTRODUCTION

- 1-4 **Lead Hands joined (Twirl) Side, Behind, Side; Pickup to CLOSED M facing LOD, Fwd, Fwd;**

PART A

- 1-4 **(Telemark) Fwd, Side/Turn, Fwd Facing WALL in SEMI-CLOSED; Fwd, Fwd/Rise, Recov; Back, Back/Rise, Recov; Thru, Side/Close, Thru;**

- 5-8 **Fwd/Dip, Flare/Rise, Hook; Lunge Fwd, Twist face RLOD, —; L Turn M face WALL, Side/Close face LOD in SEMI-CLOSED, Fwd; Pickup to CLOSED M face LOD, Fwd, Close;**

- 9-12 Repeat action meas 1-4 Part A;

- 13-16 Repeat action meas 5-8 Part A;

PART B

- 1-4 **Fwd Waltz; (R) Waltz Turn; (R) Waltz Turn; Fwd, Fwd/Check, Recov Back to BANJO M face LOD;**

- 5-8 **XIB, Side, Close to SIDECAR; XIB, Pivot, 2 to BANJO M face WALL; XIB, Side, Close to SIDECAR M face COH; XIB, Pivot, 2 end in CLOSED M face LOD;**

- 9-12 **Fwd/Turn M face COH, Reach Side to LOOSE BANJO, Draw; Banjo Wheel, 2, 3 M face LOD & COH; XIB, Point LOOSE-SIDECAR M face LOD and WALL, —; XIB, Point BANJO M face LOD and COH, —;**

- 13-16 **Manuv, 2, 3 to CLOSED: Pivot, 2, Recov Back to SIDECAR M facing DIAGONAL LOD and WALL; Turn, Side/Close, Fwd to BANJO M face LOD; Fwd Waltz to CLOSED;**

SEQUENCE: A—B—A—B Step Back and Apart.

BABY MY BABY — Grenn 14214

Choreographers: Bill and Evelyn Lantz

Comment: A busy yet not difficult two-step with real jazzy music.

INTRODUCTION

- 1-4 **OPEN Wait; Wait; Circle Away, —, 2, —; Circle Together, —, 2 to end in CLOSED M facing LOD, —;**

PART A

- 1-4 **Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Blend to CLOSED Side, Close, Fwd, —; Side, Close, Back, —;**

- 5-8 **Back, Close, Fwd, —; Fwd Two-Step end in SEMI-CLOSED facing LOD; Fwd Two-Step; Fwd Two-Step;**

- 9-12 **Apart, Behind, Side, —; Together, Behind, Side to CLOSED M face WALL, —; Side, Behind, Side, Behind; Side, —, Thru, —;**

- 13-16 **Turn Two-Step; Turn Two-Step end M face WALL; (Twirl) Side, —, Behind, —; Pickup to CLOSED, —, Fwd, —;**

PART B

- 1-4 **Side, Close, Cross to SIDECAR M facing LOD, —; Fwd, Lock, Fwd/Check, —; Back, —, Back, Lock; Back, —, Back end in CLOSED, —;**

- 5-8 **Side, Close, Cross to BANJO M face LOD; Fwd, Lock, Fwd/Check, —; Back, —, Back, Lock; Back, —, Back end in CLOSED, —;**

- 9-12 **(R Twirl) Change Sides, 2, 3 end in BUTTERFLY M facing COH, —; 1/2 R Wheel, 2, 3 M face WALL, —; Back, Close, Fwd, —; Side, Close, Cross to SEMI-CLOSED, —;**

- 13-16 **Side, —, Behind, —; Side, —, Front end in CLOSED M facing WALL, —; Turn Two-Step; Turn Two-Step end M facing LOD;**

SEQUENCE: A—B—A—B plus Ending.

Ending:

- 1-2 **(Twirl) Side, —, Behind, —; Apart, —, Point, —**

CANADIANA WALTZ — Grenn 14215

Choreographers: Art and Garrie Jackson

Comment: Nice and not difficult flowing waltz with pleasant music.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M facing WALL, Touch, —;**

PART A

- 1-4 **Waltz Away, 2, 3; Waltz Together, 2, 3 end**

in LOOSE-CLOSED M facing WALL; Side, Behind, Side; Thru, Side, Close;

5-8 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; Change Sides, 2, 3 end in BUTTERFLY M facing COH; Side, Draw, —;

9-12 Traveling RLOD repeat action meas 1-4 Part A;

13-16 Repeat action meas 5-8 Part A except to end CLOSED M face WALL;

PART B

17-20 Waltz Back to Back, 2, 3; Continue turning L end in CLOSED M facing WALL; Side, Draw, Close; Side, Draw, Close;

21-24 Fwd, Side, Close; Back, Side, Close; (Twirl) Side, Behind, Side; Thru, Face, Close;

25-28 Waltz Away, 2, 3; Waltz Together to end in LEFT-OPEN facing RLOD; Back Up Waltz, 2, 3; Back, Face, Close end M facing WALL in CLOSED;

29-32 Dip Back, —, —; Manuv, 2, 3 end M facing RLOD; (R) Waltz Turn; (R) Waltz Turn end M facing WALL;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-4 Dip Back, —; Recov, Touch, —; Side, Draw, Close; Apart, Point, —.

PEEPIN' N HIDIN' BOOGIE — Grenn 14215

Choreographers: Joe and Glad Tridico

Comment: A fun active two-step with good peppy music.

INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Cut, Back, Cut, Back; Rock Back, —, Recov, —;

5-8 Fwd Two-Step; Fwd Two-Step end in CLOSED M facing WALL; Rock Swd, —, Recov to face LOD in SEMI-CLOSED, —; Rock Back, Recov, Close end in CLOSED M facing WALL, —;

9-12 Rock Apart Lead hands joined, —, Recov, —; Fwd, 2, 3 end in SIDECAR M facing WALL, —; Wheel Left (M backing up), 2, 3, —; On Arnd, 2, 3 to SEMI-CLOSED facing LOD, —;

PART B

1-4 Vine Apart, Behind, Side, —; Two-Step Together; Vine Apart, Behind, Side, —; Two-Step Together end M facing WALL in CLOSED;

5-8 Side, Close, 1/4 L Turn M face LOD, —; Side, Close, 1/4 L Turn M face COH, —; Side, Close, 1/4 L Turn M face RLOD, —; Side, Close, 1/4 L Turn face LOD in SEMI-CLOSED, —;

9-12 Walk Fwd, —, 2, —; Fwd, Close, Back, —; Back, Close, Fwd, —; Walk Fwd, —, 2, —;

SEQUENCE: A—A—B—A—B plus Ending.

Ending:

1-4 Repeat action meas 1-4 Part A except to end in CLOSED M facing WALL;

5-6 Side, Close, Side, Close; Apart, —, Point, —.

RIETTA (63)

By Jim Champion, Marietta, Georgia

Head ladies rollaway half sashay

Join hands and circle left

Four boys go forward and back

Then pass thru, separate and

Stand behind those girls

Everybody double pass thru

Two girls go left

Two boys go right

Star thru, double pass thru

First couple go left

Next go right, star thru

Pass thru, trade by

Star thru, right and left thru

Cross trail thru

Left allemande

DON'T HOLD BACK

By Gene Pearson, Groves, Texas

Heads spin the top, swing thru

Step thru, swing thru

Girls circulate, boys run

Boys circulate, wheel and deal

Star thru, pass thru

Partner trade and a quarter more

Turn thru, trade by

Star thru, pass thru

Partner trade and a quarter more

Turn thru, trade by

Right and left thru

Left allemande

HILLY

By Cliff Long, Mars Hill, Maine

Heads flutter wheel, pass thru

Clover leaf, sides flutter wheel

Sweep a quarter, pass thru

Cloverleaf, centers pass thru

Slide thru, pass thru

Wheel and deal

Double pass thru, centers in

Cast off three quarters

Slide thru, centers flutter wheel

Sweep a quarter, pass thru

Cloverleaf, centers pass thru

Slide thru, cross trail to corner

Left allemande

CONTRA CORNER

SIESTA REEL

By Don Armstrong

Formation: 1-3-5-etc., active and crossed over.

Record: Folkraft 1512

— — — —, — — Actives do sa do

— — — —, — — Swing below

— — — —, — — Half promenade

— — — —, — — Ladies chain

— — — —, — — Right and left thru

— — — —, — — Ladies chain

— — — —, — — Circle four

— — — —, — — Star left

DANCING THE BASICS

Here once again is a selection of especially treated basic drill material by Jeanne Moody, Salinas, California. Jeanne, whose note service, "Tempo," is circulated across the country, expresses the hope that these drills will prove useful to callers and teachers who wish to stay within the 75 basic program. The numbers in parentheses preceding each dance indicate the most advanced basic in that particular pattern.

(51)

Allemande left, go alamo style
Right to your honey, balance awhile
Swing right half way round
Now swing right three quarters
Men in the middle make left hand star
Once around to the partner
Turn thru, left allemande

(67)

Side ladies chain right
Heads roll a half sashay
Square thru, split two
Round one to a line, star thru
Double pass thru, first go left
Second go right, roll a half sashay
Star thru, centers slide thru
Pass thru, cloverleaf
Meet that two and circle four
Side gents break to a line
Pass thru, wheel and deal
Centers pass thru
Left allemande

(75)

Sides right and left thru
Same ladies chain
Heads square thru
Split two, round one to a line
Pass thru, tag the line right
Bend the line, boys pass thru
Separate round one to a line
Square thru, boys facing out
Girls facing in, boys cloverleaf
Girls make a left hand star
Pick up your partner arm around
Star promenade
Back out and circle left
Allemande left, turn thru
Pass one, left allemande

(62)

Number three couple roll half sashay
Number one go down the floor
Split number three
Round one to a line of four
Move into the middle stand pat
Bend the line, do sa do
Swing thru, ends trade
Centers turn back, wheel and deal
Do sa do to an ocean wave
Centers trade
Number three couple turn thru
Number one couple pass thru
Left allemande

(65)

Sides roll half sashay
Pass thru, stay facing out
Heads star thru, pass thru
Go centers in
Cast off three quarters
Left allemande

(72)

One and three lead right
Circle to a line
Slide thru, spin chain thru
Turn thru, centers pass thru
Centers in
Cast off three quarters
Star thru, substitute
Square thru three quarters
Left allemande

(60)

Heads swing thru
Sides divide and star thru
Heads pass thru
Circle four to a line
Ladies break, boys do sa do
Swing thru, spin the top
Center boys trade, all pass thru
Left allemande

SINGING CALL*

HOT DIGGITY

By Johnnie Wykoff, Indianapolis, Indiana
Record: Blue Star #2006, Flip Instrumental with
Johnnie Wykoff

OPENER, MIDDLE BREAK, ENDING

Oh those four ladies chain
Go straight across the ring
You star 'em back do a do paso then
Turn corner right turn the partner left
Make an allemande thar
The men swing in and star
Slip the clutch left allemande
Grand old right and left you go
Hand over hand you go
When you meet you promeno
Hot diggity dog diggity
Zoom what you do to me
When you're here in my arms
FIGURE:

Gents one and three with the corner girl
Go forward up and back you star thru
Circle four around the track
Boys break make a line
Go forward up and back you pass thru
Do the wheel and deal zoom
Left allemande then weave by three
You go in and out swing the fourth
And promeno hot diggity dog diggity
Zoom what you do to me
When you're here in my arms

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

COME ALONG

By Gene Pearson, Groves, Texas

Heads right and left thru
Flutter wheel, sweep a quarter
Pass thru, swing thru
Boys trade, boys run
Boys trade, couple circulate
Wheel and deal, swing thru
Scoot back, fan the top
Right and left thru, pass thru
Partner trade and a quarter more
Turn thru, trade by
Swing thru, girls trade
Turn thru, trade by
Right and left thru
Left allemande

Try these two written by Tom Hightower,
Sacramento, California.

Heads star thru, double pass thru
Centers in, cast off three quarters
Lines of four, pass thru
Wheel and deal and
Girls go right and left thru
Then roll a half sashay
Girls zoom
Boys go right and left thru
Go right and left thru again
Boys slide thru
Box circulate twice
Left allemande

Heads pass the ocean and pass thru
Swing thru, boys run
Half tag, trade and
Boys run (line of four)
Pass thru, ends trade
Ends circulate (pass thru)
Partner trade, partner hinge
Cast off three quarters
Girls run, left allemande

Give these two a try sent in by Jim Champion,
Marietta, Georgia.

(70)

Sides pass thru
Separate around one to a line
Pass thru, wheel and deal
Double pass thru
Two girls go left
Two boys go right
Star thru and substitute
Centers pass thru
Left allemande

Heads square thru, swing thru
Girls trade, boys run
Half tag the line
Walk and dodge, partner trade
Star thru, dive thru
Square thru three quarters
Left allemande

MIX-UP

By Jim Davis, Kent, Washington

Four ladies chain three quarters
Four ladies chain across
Heads right and left thru
Star thru, do sa do to a wave
Recycle, swing thru
Box the gnat
Right and left thru
Couples veer to the left
Walk ahead make a two-faced line
Wheel and deal
Star thru, curlique
Coordinate, bend the line
Star thru, dive thru
Zoom and pass thru
Allemande left

From Alton, Kansas and John Ward come these
two dances.

(75)

Heads lead right, circle to a line
Pass thru, tag the line right
Wheel and deal, do sa do to ocean wave
Swing thru, girls run
Pass thru, tag the line right
Wheel and deal, do sa do to ocean wave
Swing thru, boys run
Left allemande

Heads lead right, circle to a line
Pass thru, boys run
Ends circulate, split circulate
Boys run, wheel and deal
Flutter wheel, left allemande

SINGING CALL*

YOU LAY SO EASY ON MY MIND

By The late Louis Calhoun

Record: Thunderbird #118, Flip Instrumental with
Louis Calhoun

OPENER, MIDDLE BREAK, ENDING

Circle left you lay so easy on my mind

Oh so easy on my mind

Left allemande the corner Joe

Come back a do sa do

Now men star left one time

Turn your partner right and go left allemande

Come back one and promenade that land

All I have to do is close my eyes

You lay so easy on my mind

FIGURE:

Heads curlique and walk and dodge you know

Swing thru and boys trade and go

Recycle two by two box the gnat and then

Square thru three quarters round

Swing the corner gal and go left allemande

Come back one and promenade that land

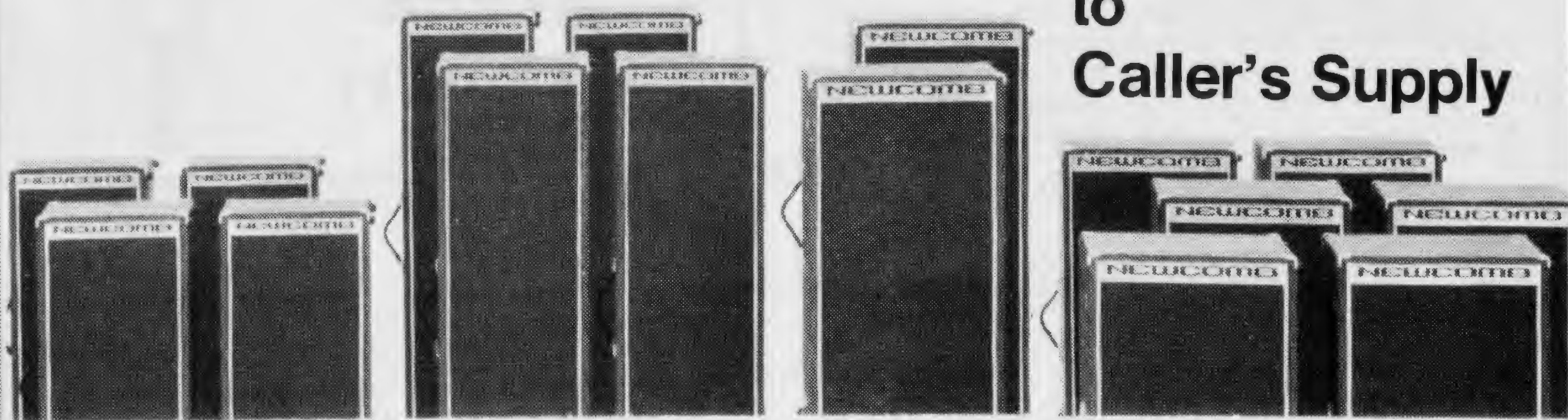
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You lay so easy on my mind

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

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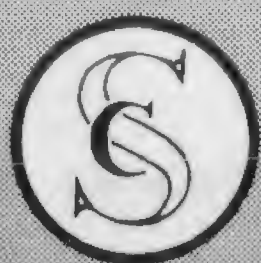
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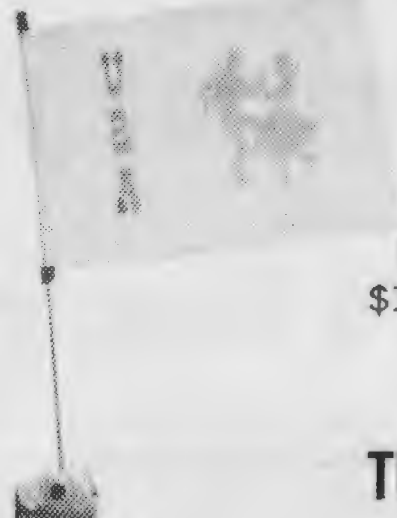


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CALLER of the MONTH



Denny Lantz, Grants Pass, Oregon

IN A RELATIVELY SHORT SPAN of time Denny Lantz of Grants Pass, Oregon, has made a deep impression on the dancers in his area. "... Denny is one of the finest callers with whom we've had the pleasure of being associated. . . He is not only a fine caller but an excellent dancer and instructor of both rounds and squares. . . Denny Lantz is very dedicated to square dancing and in doing anything he can to promote the activity. . . With Denny the promotion of square and round dancing is placed well ahead of personal gain." These are just a few of the comments we've received from his many loyal fans.

Denny was born in Missoula, Montana, and lived in Washington and Idaho before the family finally settled in Grants Pass. He square danced with a teen group while in high school and, as a student at the University of Oregon, took a couple of "snap" courses in square dancing.

When Denny exchanged more formal education for the Air Force he still kept stirring up the embers of interest in the activity by looking up clubs wherever he happened to be stationed. While stationed in Florida he branched out a bit and became involved with

National Leaders in SQUARE DANCE PROMOTION



SO-75

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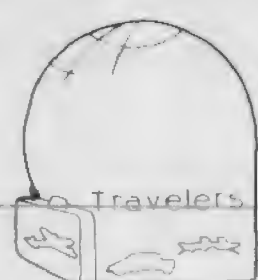
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(LETTERS, continued from page 3)

nings a month that were given over to square dancing. Any other interests had to take second choice. And then one day we sat down and recognized that our lives were being distorted by square dancing and there was no room for anything else. Further, at our challenge level, squares were no longer fun. Every couple was grim faced with the efforts of concentration and the tempo of the dance was no longer comfortable. We were not dancing to "cues"—it had become a memory contest. So we gave up our weekly club dance and the workshops and concentrated on the other clubs, bringing our involvement to only three or four nights a month. But here, too, the nondescriptive nomenclature pops up. . . . It would be a wise move to bring square dancing

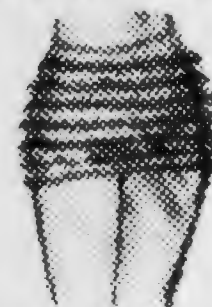
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back to a point where it actually is a "cued" form instead of the phase it has now reached. Calls which have more than a few distinct and non-related movements should be split up into more reasonable segments which would probably fall into the scope of the basic 75. We would be doing the same steps only they would be cued, which after all is the real function of the caller. The tempo should also be held somewhat below the level of the current "rat race." We should have enough time to complete the calls without doing a 100 yard dash.

Irv and Ruth Feinberg
Saddle Brook, New Jersey

Dear Editor:

Just want you to know how much we appreciate the fast service we received when we asked for a rush order of diplomas. One week from the day I mailed the order I received them. It is reassuring to us callers to know we have someone like you we can depend on when we get in a bind (like graduation coming up and not enough diplomas). We thank you. Your magazine is an asset to both callers and dancers. We encourage all our new graduates to subscribe to SQUARE DANCING as we feel it makes for a better informed dancer. And the better informed the dancer is, the happier he is. Thanks again for everything.

Jerry Long
Hot Springs, Arkansas

Dear Editor:

Eileen Williamson in her remarks concerning "Fun—Not Precision" (SQUARE DANCING, April, 1975) lists three very important basics for square dancing, namely shuffling feet, holding hands loosely and keeping in time with the music. However, the point she

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made that precision dancing is not fun is the very one that puts it all together. Webster defines precision as "exactly; sharply defined; not vague or equivocal." One must precisely or unequivocally execute each call to the proper position in order to be prepared to do the next one. This is a must for the novice, the club level to the advanced and challenge dancer. When the caller says turn thru, for example, he means swing one-half and pull by to a back to back position—not shoulder to shoulder or slightly by but back to back.

That is being precise. It also places the person in correct position for the next call. Modern square dancing is a dance of calls, each with its own movement and precise position. When all dancers execute these calls they know in the proper (precise) manner, then we can say "Square dancing is fun."

Betty and Walter Edwards
Charlotte, North Carolina

Dear Editor:

I have been dancing for about 14 years—mainly in International Folk Dancing. About

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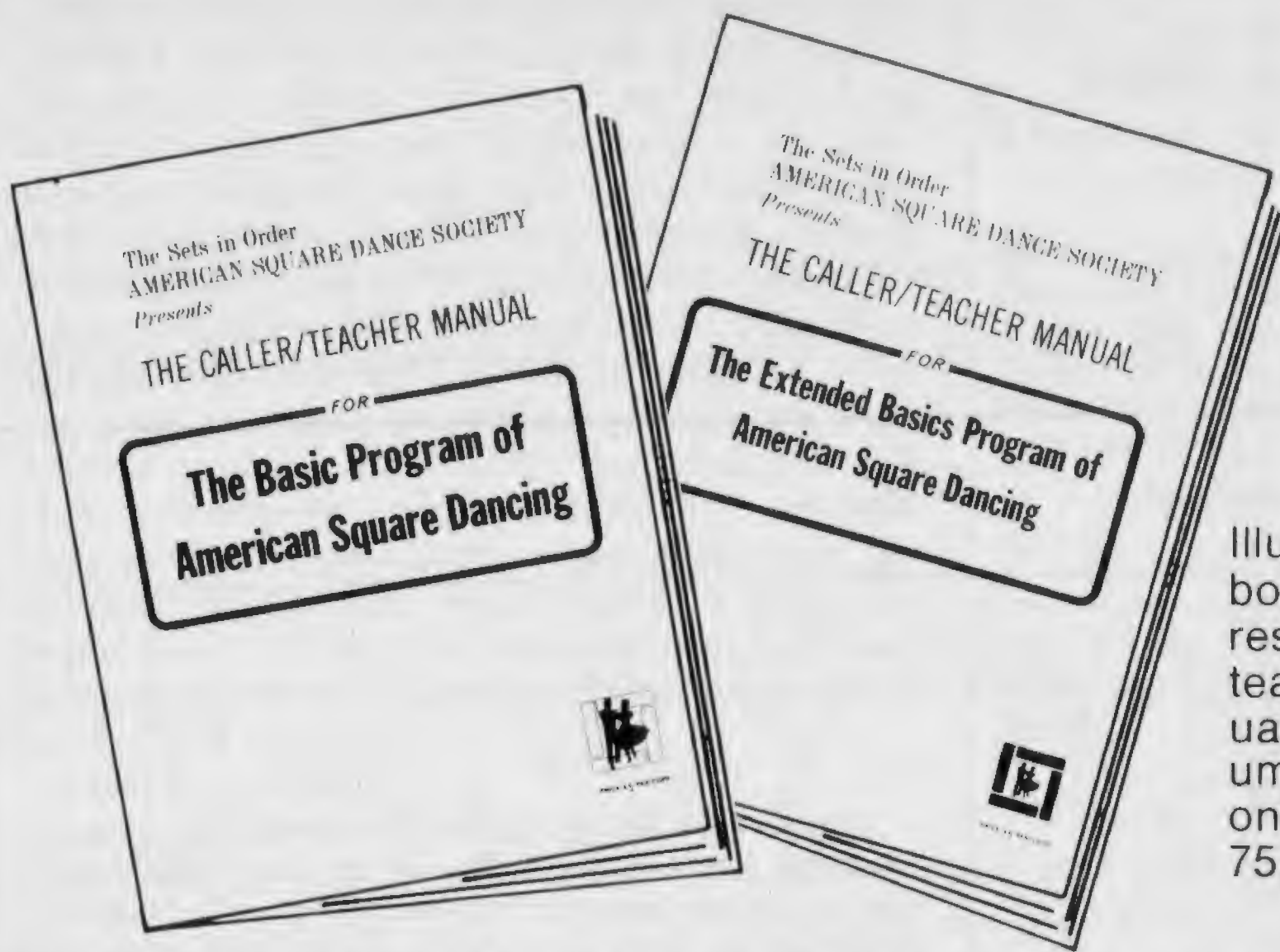
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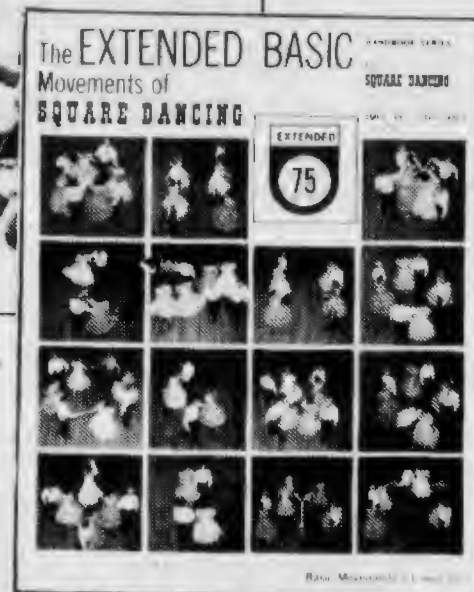
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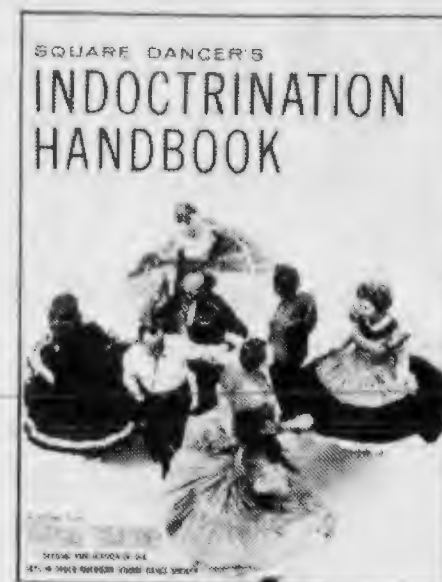


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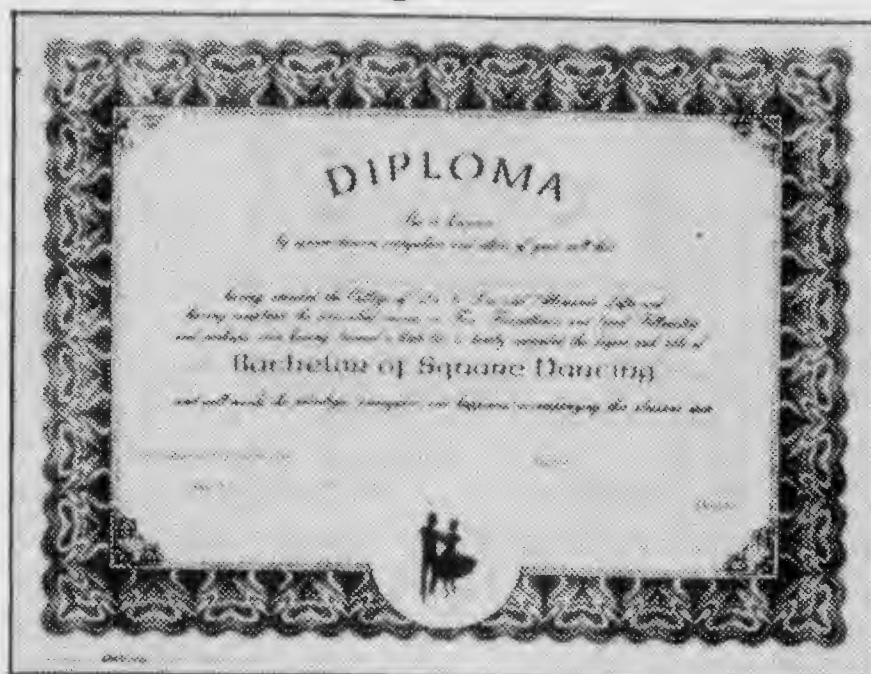
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1. Circle Left and Right		51. Turn Thru	
2. Wave (Heuley)		52. Wrong Way Thru	
3. Forward and Back		53. Skip the Circle	
4. Heuley		54. Skip the Circle Thru	
5. Pin the Tail		55. Ocean Wave	
6. Wave Thru		56. Swing Thru	
7. Single Line Promenade		57. Circle	
8. Square Heuley		58. Run	
9. Square Heuley Thru		59. Trade	
10. Split the Ring - One Couple		60. Spin the Top	
11. Grand Right and Left Wave the Ring		61. Trade By	
12. Spin Thru		62. Wheel and Deal	
13. Double Heuley		63. Double Pass Thru	
14. Heuley Thru		64. Center in	
15. Round the Ring		65. Cut Off	
16. Country Turn		66. Circle	
17. Two Ladies Chain		67. Side Thru	
18. Pin		68. Turn	
19. Right and Left Thru		69. Drive Chain	
20. Ladies Grand Chain (Four Ladies Chain)		70. Substitution	
21. Right Hand Star		71. Drive Right	
22. Back by the Left		72. Spin Chain Thru	
23. Star Promenade		73. Pass Off	
24. Hook Back Chain - Run in		74. Pass to the Center	
25. Circle to a Line		75. Tag the Line	
26. All Around Left Hand Lady			
27. See Saw Pretty Little Fan			
28. Promenade Heuley - Tents			
29. Pass Thru			
30. Separately - See Around One - Two			
31. Grand Heuley			
32. Forward Wave (Catherine Twist)			
33. One Thru			
34. Around One to a Line			
35. Fiddle Turn to			
36. Cross Trail			
37. Wheel Around			
38. Bow the Girl			
39. Single Fly Line Back			
40. Heuley Thru			
41. Shout and Star			
42. Heuley Thru			
43. Heuley Thru			
44. Heuley Thru			
45. Heuley Thru			
46. Heuley Thru			
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48. Heuley Thru			
49. Heuley Thru			
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a year ago I started modern square dancing. I find square dancing very enjoyable, however, I detest the so-called "shuffle." In all my dancing I have never seen sloppier dancers than American square dancers. To me there is nothing more distracting than to hear feet dragging on the floor. This has even carried over into round dancing. I have seen groups from Europe dance our American squares and they look and sound better than our dancers. I teach folk and social dancing and always tell my students—as I was taught—to pick up their feet and not to drag them. I, like any square dancer, hope that square dancing becomes our National folk dance. I also hope it becomes as nice to listen to as it is to watch.

Michael B. Carlson
 Wheaton, Illinois

Somewhere along the line there must be a happy medium between the marching step that some dance groups use and the draggy shuffle that you mention. To watch a group of accomplished square dancers enjoying the activity is to note that while they are not actually lifting their feet very far off the floor, they are also not bearing down. The resulting footwork is a gentle slide, with the weight on the ball of the foot, not on the heel.—Editor

Dear Editor:

In almost every issue of your magazine there is reference to some aspect of styling, adherence to proper formations and basic movements, elimination of superfluous frills and twirls. When we were square dance students we were taught to do a do sa do back to back; a square thru in a sharp square formation; when leading to the right and circling to a line the last lady goes under the man's raised arm and turns to form a straight line. These three are the most frequently violated of the basic movements. When we began to



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dance with the experienced dancers, a do sa do became a waist swing. A square thru became a little right and left grand with round corners, and when breaking to a line the couple you met clapped your hand and slid across to form a line. Maybe a couple of articles on the above items might make the experienced dancers sit up and take notice.

Nathan Wolfson
Ft. Lauderdale, Florida

Dear Editor:

Just for the record the dancers are doing the "Sardana" (SQUARE DANCING, page 14, February, 1975), which is the national dance of the Catalans. You can still see it being done in the square at Barcelona. Sardana music is almost symphonic in style, played by all brass and wind instruments, truly unusual and beautiful. The Catalans feel very strongly about this very special dance. Michael and I feel very special about it because we had the great honor of performing it (with our group) for the wonderful Pablo Casals in New York City. At the end of the climax of the dance he kissed our hands with tears in his eyes . . . you see he had exiled himself from Barcelona when Franco took over and vowed never to play there again. Seeing his beloved Sardana must have really touched him. We count this as one of our big highlights in our folk dance life.

Mary Ann Herman
Flushing, L.I., New York

Dear Editor:

This winter we were a "traveling square dance couple." It was brought home to us with much feeling of consternation and frustration that there should be a definite labeling in some areas as to what type of dance a national caller will be calling. If the program

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is to be all of the latest figures workshopped for the winter season with no walk thrus, the announcement should say "For Advanced Dancers Only." If the calling is to be based on the 75 basics plus the "first ten" list as suggested in your article (A Look at the Basics, SQUARE DANCING, November, 1974), let the dance be labeled "Mainstream Club Level." Everyone should be able to choose his or her type of dancing, but please give us traveling dancers fair warning as to what we may encounter at a dance. We hope

that national callers as a body will reread your article and stick to a program such as you have outlined.

Dorothy and Francis Moore
 Grand Rapids, Minnesota

Dear Editor:

I was interested in your article in Round-dancer Module in the April (1975) issue. We would like to see more descriptions of round dances in future issues. Look forward to receiving the monthly issue of SQUARE DANCING and find it interesting and helpful



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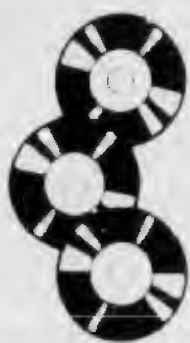


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Dear Editor:

On the Subject of Taping (March and May issues) and fewer records being sold, I have an idea that may help everyone. Since most round dancers would like a cue sheet when they learn a new dance, why couldn't the caller have enough "run off" and at the same time purchase several records of the month? For a small donation the class members could

purchase a cue sheet (say 25¢) and would be given a ticket with the cue sheet. The caller could draw winning numbers for the "record of the month." This way everyone would get a cue sheet, records would be sold and those wanting to tape (to practice at home) could do so without feeling guilty. This is just an idea, but maybe something could be worked out so the record companies would get a fairer deal.

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Dear Editor:

For sometime now I have been reading articles on "What's wrong with square dancing," "Why we lose dancers," etc. My analysis of these problems led me to the conclusion that in our area, at least, we have a large percentage of dancers who really can't dance when they are turned loose as graduated dancers. Using this as a basis, and being a caller, I talked to our local community center and secured a place to dance and appealed to all the dancers who were having trouble

with "Allemande Left," "Bow to your partner," etc. I secured the help of Mr. Otis Getts, a caller/teacher of long standing, and developed a program for teaching and dancing the basics from all possible positions, plus the CALLERLAB recommendations. The principal appeal being to do these things in an atmosphere of fun and fellowship without fear of being embarrassed. I know I have hit on one of the key notes, for our area at least, by the response we had to our first dance. We laughed all evening long and after three

Meg Simkins

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hours of dancing the people wanted more. If anyone wants an outline for forming a group such as this I will be happy to furnish it.

Bill Markham
2310 Alden Street
Orange, Texas 77630

Dear Editor:

I appreciate your new record reviews. The stars are now more representative of the records reviewed. Please tell your reviewer not to be hesitant to tell it like it is in his comments. If the record "stinks," say it. We

need to be very realistic about records, what with all the real trash that has been coming out.

Rupert Maxwell
Mustang, Oklahoma

Dear Editor:

We want to express our appreciation for the articles and letters you have published about square and round dancing around the world. Since we were planning a trip "down under" this year, we found the information on New Zealand and Australia most help-



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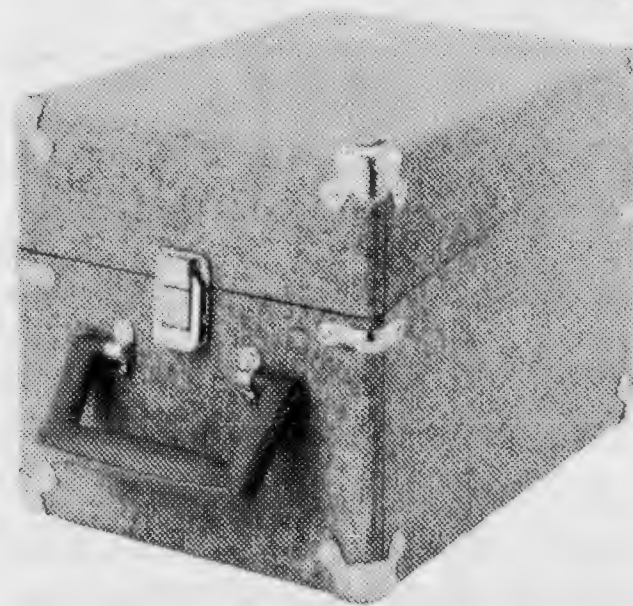
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2006 — Hot Diggity
Caller: Johnnie Wykoff, Flip/Inst.

2005 — Rotten Little Song,
Caller: Marshall Flippo, Flip/Inst.

2004 — I Gave Up Good Morning Darling,
Caller: Nate Bliss, Flip/Inst.

BOGAN

1274 — Happy Tracks
Caller: Mike Sikorsky, Flip/Inst.

1273 — Take My Life and Shape
It to Your Love
Caller: Jerry Thole, Flip/Inst.

1272 — Sunshine
Caller: Wade Driver, Flip/Inst.

1271 — Never Coming Back Again
Caller: Andy Petrere, Flip/Inst.

1270 — I've Got My Baby On My Mind
Caller: Lem Smith, Flip/Inst.

DANCE RANCH

629 — Have a Good Day and Pass It On,
Caller: Frank Lane, Flip/Inst.

628 — Walk Right Back, Caller:
Barry Medford, Flip/Inst.

627 — On A Highway Headed South,
Caller: Ron Schneider, Flip/Inst.

ROCKIN' "A"

1362 — Boney Fingers
Caller: Chuck Acelin, Flip/Inst.

1361 — Hee Haw Polka Square
Caller: Dave King, Flip/Inst.

LORE

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Caller: Larry Prior, Flip/Inst.

1149 — Please Don't Talk About Me
When I'm Gone
Caller: Johnny Creel, Flip/Inst.

1148 — Call Me Baby, Caller:
Johnny Creel, Flip/Inst.

SWINGING SQUARE

2370 — First Time Thing
Caller: Rocky Strickland, Flip/Inst.

2369 — Old Man From The Mountain,
Caller: Wayne Mahan, Flip/Inst.

2368 — Bicycle Morning, Caller:
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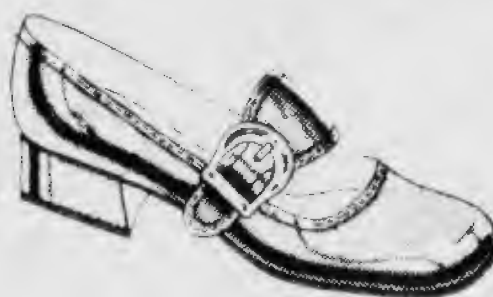


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ful.... We were pleased to find such high quality square dancing and calling and were amazed at the large percentage of participation in the round dances—almost 95% ... Thanks again for making this information available. Our tour of the South Pacific was much more enjoyable as a result of being in touch with all the fine folks there and we extend our thanks to them, too, through your magazine.

Paul and Lorraine Howard
Winter Park, Florida

FLORENCE WAGNER

For over 25 years Dale and Florence Wagner have been active in square dancing and calling and have done much for the activity in their home area of Milwaukee, Wisconsin. Their involvement was a "team" effort with Florence taking charge of the behind-the-scenes work and Dale manning the mike to provide square dancing fun. Florence passed away at her home on June 24th and square dancers everywhere who knew her lost a good friend. She was well-liked and respect-

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FTC

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TOP

TOP 25316

"CHIME BELLS" flip square by Reath Blickenderfer

ed by her many friends and we join with them in sending our love to Dale, their daughters, Pat and Susan, and to all the family.

(\$ UPDATE, continued from page 36)

curriculum for callers schools, etc. Those who are members of CALLERLAB have, over the years, donated their services, time and encouragement to National Conventions;

- equipment and records could be bought and donated to isolated groups struggling to get a toehold in the activity;

- expenses of providing caller-teacher leadership for groups overseas could be underwritten from convention profits;

- public schools could be provided with in-service teacher training and records and already available materials to teach youngsters a method of square dancing compatible to today's standards.

- Convention profits could also be directed to setting up an office and employing a modest staff for the continuing National Conven-

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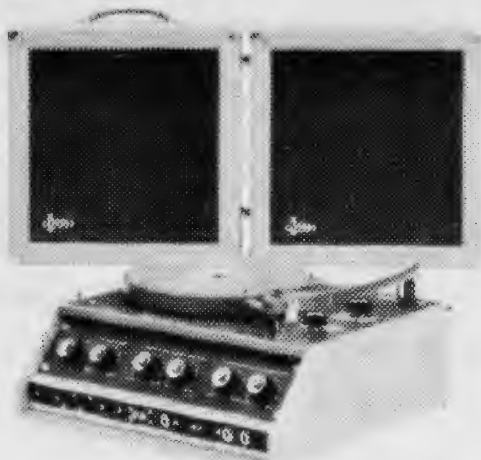
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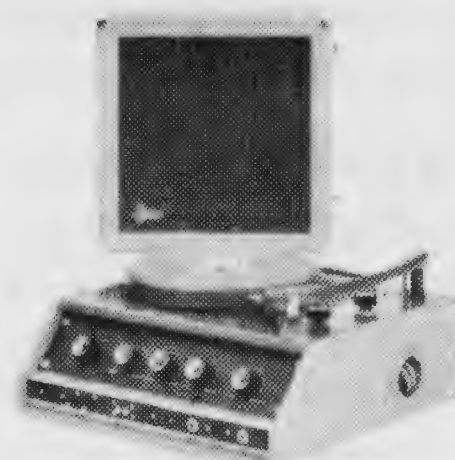
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tion business. Basically all of this work is at present being conducted on a volunteer basis by the Board members themselves.

There are many other directions where money earned from square dancing could be funneled in directions where it would do the greatest good.

We aren't closing our eyes to the fact that there are some excellent examples of the distribution of some of the Convention funds in the past. Dancers and callers in Colorado still

benefit from the income from their 1959 convention and a share of the profits going to the callers associations in that state has helped to bring in many qualified caller-lecturers to help train the state's callers.

We know that in Utah, scene of the 1973 Convention, a trust fund was established to benefit square dance groups that needed a helping hand. Undoubtedly there are other reports such as this. The trouble is that the financial reports of all the conventions are not made public and from that we can only imag-

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ine that at least some of the profits are not being used for the general good of those in the square dance activity.

(**CONVENTION**, continued from page 40)

Merced, California 95340.

However, money alone does not produce a quality Convention. Only people, thousands of them, donating thousands of man-hours, can accomplish this. The goal of Ken and Audrey Parker and all of their assistants is to make this Bicentennial Convention the most

memorable Convention ever. This can only be accomplished by assuring that the dancers who attend are "Happy Dancers."

There is an old saying that goes: "Something for everyone." Well, perhaps the 25th National should change that saying slightly and make their motto, "Many things for all dancers." For after checking plans for this extravaganza, this wording seems more appropriate.

So, make plans now to meet old friends and make new ones in '76 in Anaheim, California.



Don Williamson



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Stan Burdick



Bob Vinyard

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- RB 184 SHE LOVES ME ALL THE WAY**
 by Allen Tipton
- RB 185 ALL AMERICAN GIRL**
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- RB 186 MEMORY MAKER**
 by John Hendron
- RB 187 ROCK & ROLL I GAVE YOU THE BEST**
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SINGING CALLS

YOU LAY SO EASY ON MY MIND —
Thunderbird 118

Key: F Tempo: 128 Range: H D
Caller: Louis Calhoun L E

Synopsis: Complete call printed in Workshop.

Comment: Good music with use of organ. Callers must be aware of introduction for proper lead in. Figure standard for club dancing and tune certainly adequate. Rating: ☆☆☆ +

ROCK AND ROLL I GAVE YOU THE BEST —
Red Boot 187

Key: C Tempo: 128 Range: H A
Caller: Elmer Sheffield Jr. L G

Synopsis: (Break) Join hands and circle — walk around corner — see saw own — men star by right — allemande corner — weave ring — swing lady — promenade (Figure) Heads promenade half around — star thru — everybody pass thru

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

— cloverleaf — centers right and left thru — square thru three quarters — allemande left — walk by one — swing next — promenade her home.

Comment: Standard figures used with little variety for an interesting dance. Music average for square dance use. Easy for callers to use.

Rating: ☆☆☆

The KEY and RANGE Listings

For the last several months we have omitted the Key and Range Listings from these reviews and, except for a relatively few letters of inquiry have been unable to determine whether the majority of readers noted the absence or not. With the help of Margaret Neumann, we are going to include the Range and Keys off-and-on over the next few issues.

SHE LOVES ME ALL THE WAY — Red Boot 184

Key: B Flat Tempo 128 Range: H C
Caller: Allen Tipton L B Flat

Synopsis: Complete call printed in Workshop.

Comment: Nice figure arrangement. Good music with minor key adjustments in melody line. Callers may have to practice tune.

Rating: ☆☆☆ +

ROTTEN LITTLE SONG — Blue Star 2005

Key: C Tempo: 130 Range: H C
Caller: Marshall Flippo L B

Synopsis: (Break) Heads go forward — grand parade — (Figure) Two and four right and left thru —

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

SINGING CALL

Walk Right Back	Dance Ranch 628
The Entertainer	Kalox 1171
Kindly Keep It Country	USA 504
Bring Back Your Love	Red Boot 181
Let A Smile Be Your Umbrella	Grenn 12147

ROUND DANCES

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Salinas, Ca. 93901

head two couples half square thru — circle four — break and make a line — forward up and back — pass thru — wheel and deal — centers zoom — square thru three hands — swing corner — promenade.

Comment: An unusual sing-along type of recording for "Flip." Dance movement flows nicely with use of Grand Parade. Easy record for callers to use.

Rating: ☆☆☆ +

I'VE GOT MY BABY ON MY MIND — Bogan 1270

Key: C Tempo: 132 Range: H C
Caller: Lem Smith L C

Synopsis: (Break) Walk around corner — see saw own — men star by right once around — left allemande — swing at home — sides face — grand square (Figure) Head two couples promenade halfway — down middle square thru four hands — circle half — veer left — wheel and deal — square thru three hands — trade by — swing — promenade.

Comment: Country tune with minor key changes. Tune does not appeal to this reviewer. Nice use of Banjo in recording. Figure average. Rating: ☆

BONEY FINGERS — Rockin' A 1362

Key: A Flat Tempo: 130 Range: H D Flat
Caller: Chuck Acelin L E Flat

Synopsis: (Break) Four ladies promenade inside — home box the gnat — same lady swing — circle left — left allemande — weave ring — do sa do — promenade her (Figure) One and three square thru four hands — do sa do — star thru — two ladies chain — flutter wheel — star thru — swing — allemande — promenade.

Comment: Break in music will keep caller on his toes to hit return to dance movement. Choreography average but dance could be used for beginner dancers. Rating: ☆ +

ONCE MORE — MacGregor 2171

Key: E Flat Tempo: 130 Range: H C
Caller: Mike Hull L D

Synopsis: (Break) Four ladies flutter wheel — join hands circle left — allemande left corner — go forward two meet partner — weave ring — do sa do — promenade (Figure) Head two couples



**HI
HAT**

Records

"DANCE THE NIGHT AWAY"

Flip Singing Call By Bob Wickers

HI-HAT 451

NEW ROUND DANCES NOW AVAILABLE

"Back Talk"

Bill & Marie Brown

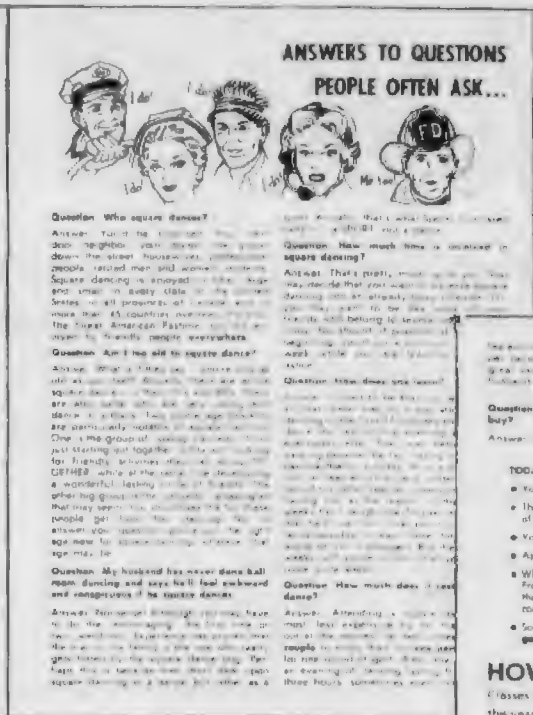
"Queen Of The Prom"

Lou & Ann Hartley

HI-HAT 940



Bob Wickers



Informative promotion leaflets.
 These handy flyers help answer the questions of non-dancers and are designed to interest more people in square dancing. \$3.00 per 100, \$20.00 per 1000.



(A)

(B)

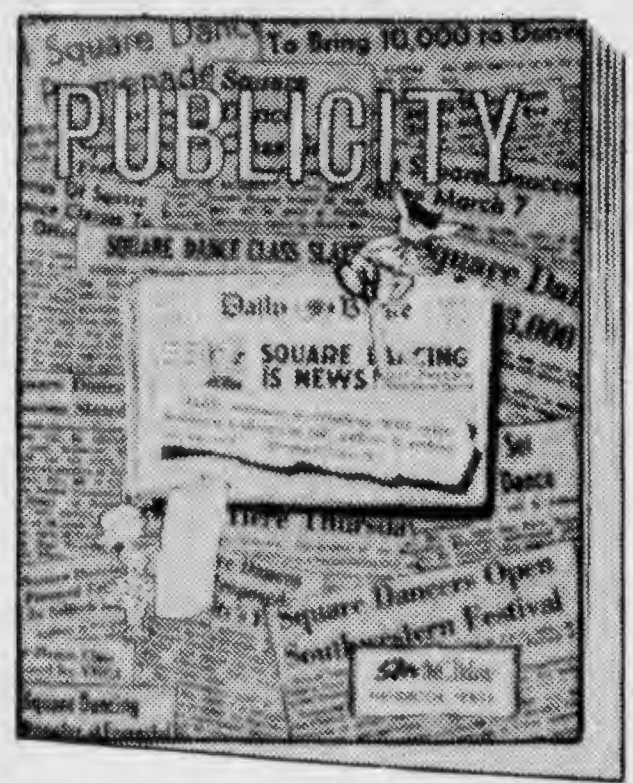


(left) Postcard size replicas of the black and white poster shown above. A great recruiting aid. \$2.75 per 100.

Publicity Handbook (right) for the caller or dancer who knows little or nothing about publicity. How to write news stories, etc. 50¢ each.

POSTERS for your new-dancer campaign. (A) attractive 2-color poster with American flag and space for class information. (B) a black and white poster (add colors yourself if you wish.) Both on white cardboard stock 8½" x 11". Poster (A) 12 for \$1.50. Poster (B) 12 for \$1.00.

SPECIAL SQUARE DANCE WEEK POSTERS. Each year the SIOASDS produces bumper strips and posters for the current year's Square Dance Week.



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 TEL. (213) 652-7434 • HOURS: MON.-FRI. 1-5 P.M.



Asilomar

A Name Synonymous With Square Dancing
Fun Since the Summer of 1951!

Square Dance Weekend—Jan. 30–Feb. 1, 1976

Starts Friday after lunch and ends Sunday after lunch. Marshall Flippo, Bob and Nita Page and Charlie and Bettye Procter will provide sheer square and round dancing pleasure.

Write for free brochure

Regular Winter Session—Feb. 2–7, 1976

Frank and Barbara Lane join with Marshall Flippo and the Procters to bring you leisurely dancing fun. And the Osgoods, Bob and Becky, will be much in evidence during both sessions.

The Sets in Order American Square Dance Society
462 North Robertson Blvd., Los Angeles,
Ca. 90048

square thru four hands — run around corner lady — do sa do — swing — boys run — tag the line — face right and wheel and deal — pass thru — U turn back — swing corner — left allemande — promenade.

Comment: Average square dance tune. Seems to lack punch needed for good recording.

Rating: ☆ +

do — promenade (Figure) One and three promenade halfway — down the middle — square thru four hands — right and left thru — slide thru — walk up to middle — curlique — boys run to right — trade by — swing corner — allemande left new corner — come back promenade.

Comment: Tune not appealing to square dance choreography. Lack of western flavor to music seems noticeable. Figure average. Rating: ☆ +

FLY ME TO THE MOON — MacGregor 2170

Key: B Flat Tempo: 132 Range: H B Flat

Caller: Monty Wilson L B Flat

Synopsis: (Break) All four ladies promenade—home box the gnat — everybody swing — join hands circle left — allemande — weave ring — do sa

WHAT I FEEL IN MY HEART — Thunderbird 122

Key: E Flat Tempo: 128 Range: H B Flat

Caller: Louis Calhoun L B Flat

Synopsis: (Break) Four ladies promenade — home box the gnat — swing — join hands circle left



CALLERS!
JAY KING CAN HELP



- **Hashing It Over**—The widely used monthly notes that cover all your needs. \$12.95 postpaid for 12 monthly issues.
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- **"Hash Method" Tapes**—The Jay King Method on four tapes (reels or cassettes). Each reel is \$5.95 (\$6.95 to Canada); C-60 cassettes are \$5.95 each for the first three lessons (U.S. and Canada). The fourth lesson (2 cassettes) is \$7.95.
- **A Short Order of Hash**—(40 page booklet)—The bare bones of the Hash Method. Complete but without the frills. \$2.95 postpaid (U.S. and Canada)
- **Special "Caller Clinic" Tapes**—Zeros and equivalents; Fitting Figures to Singing Calls; Setups and Getouts; Using Two Ladies Chain Fearlessly; Patter and Timing; Teaching the First Night of Class. Each reel is \$5.95 (\$6.95 to Canada); C-60 cassettes are \$5.95 each for all but the First Class Night tape. First Class Night (2 cassettes) is \$7.95 (U.S. and Canada).
- **How To Teach Modern Square Dancing** (253 page book)—Teach Like a Pro, the first time out. It's like having a friend at your elbow to see that you do things right. \$9.95 postpaid (\$10.95 to Canada).
- **Zero Movements and Equivalents**—A priceless collection that includes both Mainstream and Advanced movements. \$2.50 postpaid (U.S. and Canada)

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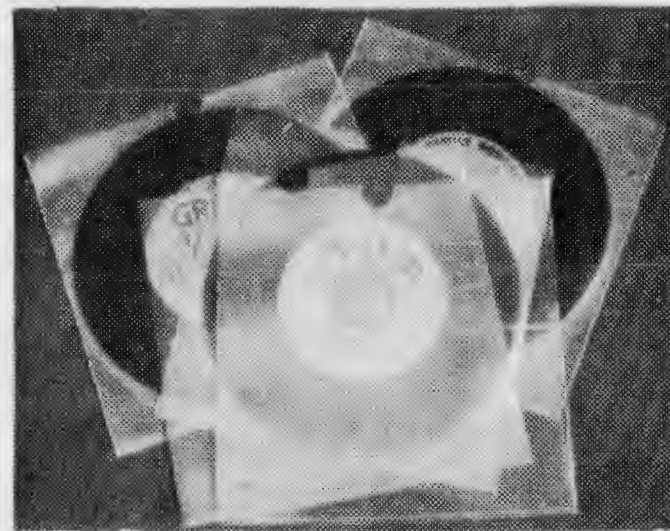
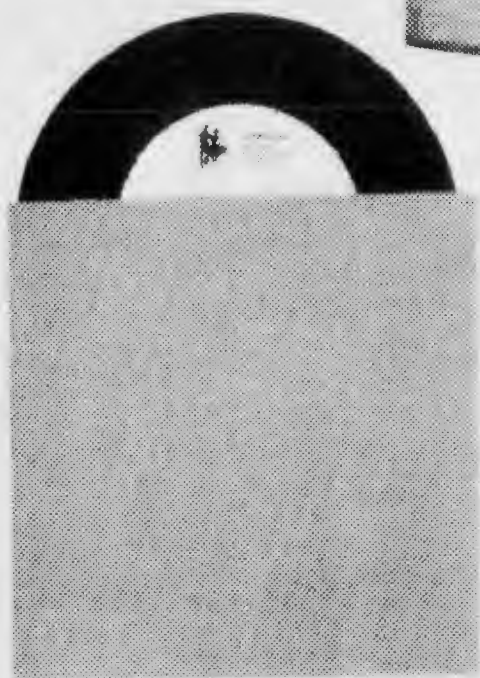
Floor too fast? Too slow?



The Slo-Down is for slippery floors and the Speed-Up is for slow, sticky floors. Contains no dust, no parafin and no abrasives. 16 oz can either Slo-Down or Speed-Up \$2.75, plus \$1.25 postage (in the USA) or \$3.15, plus \$1.75 postage (Canada and Foreign)

Record sleeves anyone?

Records are not inexpensive. Protect them with sturdy, quality record sleeves (for 7" records). (left) Heavy-duty, golden paper sleeves adaptable to written identification by the caller \$8.00 per hundred. (right) plastic see-through sleeves of high quality, durable heavy plastic \$12.50 per 100.



Identification.

These easy-to-write-on peel name tags (left) are a perfect answer for one-night stands and beginner classes. \$4.00 per 100. Heavy-duty cardboard tags (right) perfect for guests or new dancers. Tie or pin to costume. Choose from two designs (A or B). Minimum order of the same design 100 for \$2.75 postpaid.



Learn and Teach With Records

Let experts Bob Ruff and Jack Murtha do the calling for you on these uncomplicated teaching records. Level One starts at the very beginning and is followed up in order by Level Two and Level Three. Each album complete with single 12" quality plastic record and complete instructions for teachers. Already thousands have learned to square dance correctly with this system. Indicate LP 6001, LP 6002 or LP 6003. \$5.95 each. Also now available LP 6501, a Level One party series album with squares, contras and circles to augment LP 6001. \$5.95.



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THE ROUNDANCE MANUAL By Frank Hamilton

The "Roundance Manual" for Callers, Teachers, Club Committees and Dancers, by Frank Hamilton, is the most complete text on this specialized subject available today. Virtually everything is covered, from the business side of round dancing to programming, to leadership, body mechanics, selection of material, etc. If you enjoy round dancing you won't want to be without your copy. The price \$5.00 (Calif. add 6% sales tax).

ORDER FROM YOUR LOCAL DEALER OR:

SQUARE DANCING • 462 North Robertson Boulevard • Los Angeles, Calif. 90048

— left allemande — weave ring — do sa do — promenade (Figure) One and three curlique — walk and dodge — circle four — make two lines — up and back — curlique two by two — coordinate — bend the line — star thru — dive thru — square thru three quarters — swing corner — promenade.

Comment: Nice feeling in dance movement. Key is comfortable for callers. Coordinate is used to keep dancers on their toes. Rating: ☆☆

HOT DIGGITY — Blue Star 2006

Key: A Flat Tempo 130 Range: H C
Caller: Johnnie Wykoff L C

Synopsis: Complete call printed in Workshop.

Comment: Nice little dance tune that callers can enjoy using. Dancers should like this recording. Music Blue Star usual. Rating: ☆☆☆ +

HOEDOWNS

WALK RIGHT UP — Scope 319 Tempo: 132
Music: The Country Players — Banjo, Guitar, Bass, Piano, Drums

QUEEN BEE OF HONKY HIVE — Flip side of Walk Right Up

Tempo: 130
Music: The Country Players — Banjo, Guitar, Bass, Piano, Drums

THE OTHER SIDE OF THE MIKE

The "HOW" Book of
Square Dance Calling by Bill Peters

The first really complete guidebook
and home-study training manual
for new or student callers . . .

NEVER BEFORE A BOOK LIKE THIS!

Here at last is a truly in-depth caller guidebook directed primarily to the needs and requirements of new or student callers—or to dancers who have sometimes wondered what it is like to be "On the Other Side of the Mike". Its 347 jam-packed pages have been described by many leaders as the most complete how-to-do-it manual ever written in the field of caller training.

ACCLAIMED BY EXPERTS EVERYWHERE!

I am very impressed . . . It is a tremendous work . . . an excellent reference text. LEE HELSEL . . . It probably contains more good solid information than anything that's been put out yet . . . your writing style is excellent. JAY KING . . . It is a fine book and I will take it with me to the callers' clinics I conduct to show the other callers. HAROLD BAUSCH. An invaluable help to the new caller or to the veteran, this collection is a gem loaded with information. BOB OSGOOD

A MUST FOR EVERY STUDENT CALLER

A real bargain at only \$14.95 per copy. Order postpaid by sending check or money order to BILL PETERS, 5046 Amondo Drive, San Jose, California 95129

Canadians add current exchange; Californians add 6% sales tax. For air mail please add \$2.50.



PARTIAL CONTENTS

- How to analyze and develop square dance figures and movements • How to acquire successful timing techniques • How to memorize and retain square dance figures and patterns • How to develop and use sight calling techniques • How to work with square dance music — And how to make it work for you • How to select and present singing calls (the most detailed outline of this subject ever presented) • How to project emphasis and command • How to plan and present an effective square dance program • The art and science of square dance teaching • How to organize and conduct a beginners' class • The techniques of square dance leadership • How to become an effective caller showman • The role of the Caller's Tow • Special instructions for female callers • How to study and practice calling skills • How to get started as a caller.

A MUST for ALL in square dancing.

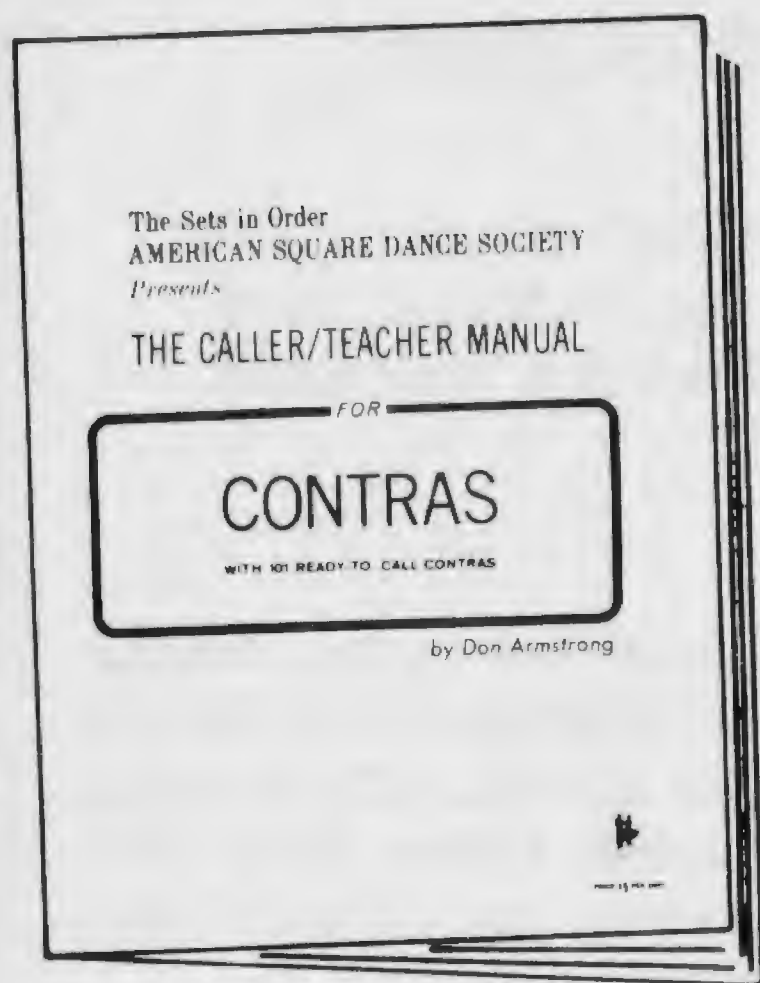
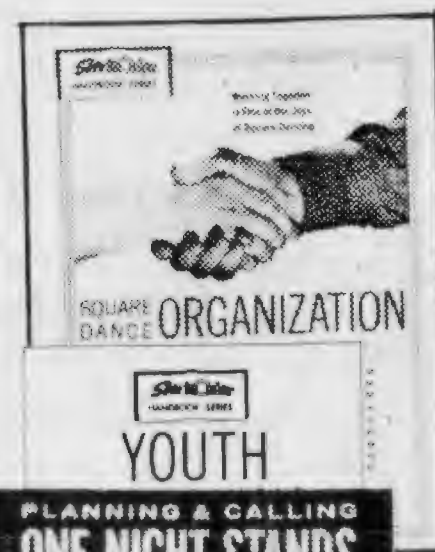
A copy of SQUARE DANCING Magazine going into the home of a new or experienced dancer every month will not only help to keep him current on all the happenings of square dancing, but will increase his knowledge and interest. There is something in every issue for everyone interested in square dancing. A GREAT INVESTMENT FOR CONTINUED INTEREST IN SQUARE DANCING. Membership in The Sets In Order American Square Dance Society, including 12 issues of SQUARE DANCING Magazine, only \$6.00. (Callers/Teachers—special incentives provided to those of you who would like to assist in putting SQUARE DANCING into square dancers' homes. Write for information).



Valuable INFORMATION Galore

HANDBOOKS for square dancers. A special series of booklets treat specialized subjects in a way that can be most helpful to callers, club officers, square dancers. *Club Organization Handbook*, designed for those about to start a club or association and those active in organizational work. *Youth in Square Dancing*, a great help for those teaching young square dancers. *The Story of Square Dancing* by Dorothy Stott Shaw. A fascinating short ac-

count of 300 years of dancing, leading up to the square dance of today. *Planning Square Dance Party Fun*, for those of you involved in afterparties, special theme dances, etc. Each book 50¢ per copy



CONTRAS are in

This fascinating form of American square dancing, popular in George Washington's day, is fast gaining renewed interest among contemporary square dancers. Ideal to include in the beginners' class program right along with the squares, contras encourage dancers to move in unison to the music and avoid rough and erratic dancing. This manual for callers and teachers is of interest to everyone. Written in easy to understand language by Don Armstrong, the book contains 101 contras with a complete step by step description of each one. \$5.00 per copy.



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Chuck Bryant

MUSTANG RELEASES

- MS-169 I'm a Rambling Man By: Chuck Bryant
MS-168 I Promise When You Leave You'll Wear a Smile
By: Jack Bishop
MS-167 That Song Is Driving Me Crazy By: Nelson Watkins
MS-166 Ole Man From the Mountain By: Johnny LeClair

MUSTANG & LIGHTNING "S" RECORDS • 1314 Kenrock Drive, San Antonio, Texas 78227

MUSTANG

and

LIGHTNING "S"

New Releases



Nelson Watkins



Johnny LeClair



Art Springer

LIGHTNING "S" RELEASES

- LS-5030 Tonight Someone's Falling In Love By: Art Springer
LS-5029 A Country Song is a Country Song By: Jack Cloe
LS-5028 Wish I'd Loved You Better By: Art Springer
LS-5027 Bring Back the Old Waltzes By: Dewayne Bridges

Comment: A pair of unusual hoedown instrumentals with the Queen Bee of Honkey Hive being a rhythm special with gradual addition of instruments. Both have good possibilities of affirmative response from callers. Rating: ☆☆☆ +

FLAT OUT BOOGIE — Scope 318 Tempo: 128
Music: The Country Players: Piano, Drums, Guitar, Bass

SNEAKY REPTILE — Flip side to Flat Out Boogie
Tempo: 134

Music: The Country Players — Piano, Guitar, Bass, Drums

Comment: Outside of being a little fast the records are good for overall caller use. Nice sound produced by Scope on these. Rating: ☆☆☆

TAG ALONG — Top 25313 Tempo: 132
Music: Al Russ Orchestra — Bass, Guitar, Piano, Trumpet

FICKLE — Flip side to Tag Along Tempo: 128
Music: Vic Clay's Group — Bass, Guitar, Drums
Comment: Two different bands give caller choice of musical rendition. One is more modern, the other traditional. Rating: ☆ +



Chris Vear

Here's an Opportunity to Welcome a Caller to the United States

Chris Vear, the Englishman from Wiesbaden, Germany, and an outstanding caller, is headed this way in March, 1976. He and his wife, Ruthie, will be making the U.S.A. their home.

You may have heard Chris call at the National Convention in San Antonio last year, or you may have heard him on the 1972 SIOASDS Premium Record (Extended Basics—Orange). He starts his first U.S. tour in April, 1976, covering the Southeastern U.S. Other tours will cover a majority of the States. For information you may write to Steve and Fran Stephens, 151 Dryden Drive, San Antonio, Texas 78213.

(This advertisement contributed by friends of Chris and Ruthie Vear)

TWA

join



Jerry and
Kathy Helt

and



Jack and
Carolyn Lasry

and a group of Happy Square Dancers
on a 1976 European Holiday

to PORTUGAL—SPAIN
ITALY and SWITZERLAND

American Square Dance Workshop, Inc.
September 7-21, 1976

15 days
\$1264⁰⁰ per person
from New York

PLANNING YOUR TRIP IS HALF THE FUN

THERE IS NO BETTER WAY TO TRAVEL than in the company of other square dancers. Here is an incomparable two-weeks' vacation covering some of the most exciting spots in Europe and including many extras you would not expect to find. **LEADERSHIP:** The Helts and the Lasrys, two of the best-known names in the square dance world, will be your escorts. Their fun and personalities will add the frosting. The tour as a whole will be under the supervision of a professional tour manager. **QUALITY:** Everything will be the finest. First-class hotels used throughout. Two meals—sometimes three—included each day. The highlights of each city are included along with outstanding evening entertainment at each stop. **DON'T WAIT TO SIGN UP.** For the complete itinerary please turn the page.

Should world conditions make it impractical to travel to Portugal,
a substitution will be made.

1976 European Holiday

1st Day — Tuesday, September 7

This is where it all begins. From many parts of the United States and Canada we gather this evening in the TWA Lounge at New York's JFK Airport, and get acquainted with our traveling companions as our exciting European adventure gets underway.

PORTUGAL

2nd Day — Wednesday, September 8

This morning we land in Lisbon. We are met by our special representatives and after clearing customs we will tour this beautiful city which still retains vivid traces of a Moorish influence. We will visit St. George's Castle and enjoy a magnificent view of the city at our feet. We'll stop at the Museum of Decorative Art, St. Vincente Church, a Renaissance monument and the Pantheon of the Royal House. Then we'll stroll through the Old Quarters of Alfama where the humble cottages of seafarers rub shoulders with the palatial dwellings. We check into the HOTEL MUNDIAL in time for lunch, which is included. The afternoon is unscheduled and we recommend it as a good time to catch up on our sleep due to the change of time zones. In the evening we leave for dinner and the floor show at the restaurant Maxime.



Lisbon
Street
Scene

3rd Day — Thursday, September 9

This morning is at leisure to enjoy the shopping Lisbon has to offer or just to browse through the quaint streets on our own. This afternoon drive through the rural countryside to Sintra, of Lord Byron fame, and visit Pena Castle, the National Palace of Queen Maria Pia, high atop the mountains. We continue via Roca Cape to Cascais, an old fishing village, and Estoril, a popular seaside resort.

SPAIN

4th Day — Friday, September 10

This morning we fly to Madrid and transfer to the HOTEL FENIX. In the afternoon we'll drive along the wide Avenida Jose Antonio and the busy Puerta Del Sol. We'll visit the famous Prado Museum containing one of the most rare and valuable collections of Spanish art. At the Royal Palace we will see its lavishly



View of
Toledo

furnished interiors and its magnificent collection of clocks. In the evening a most unusual dinner at the CASA BOTIN.

5th Day — Saturday, September 11

This morning is ours to do with as we desire, perhaps to shop, sleep in, try out the local hair-dresser or sit and watch the Spanish world go by. In the afternoon we'll drive to Escorial, the beautiful monastery and burial place of Spanish Kings, inspiringly situated in the foothills of the Guadarrame Mountains. We also stop at the subterranean Valle del los Caidos (Valley of the Fallen), cut under a mountainside to honor the dead of the Civil War.

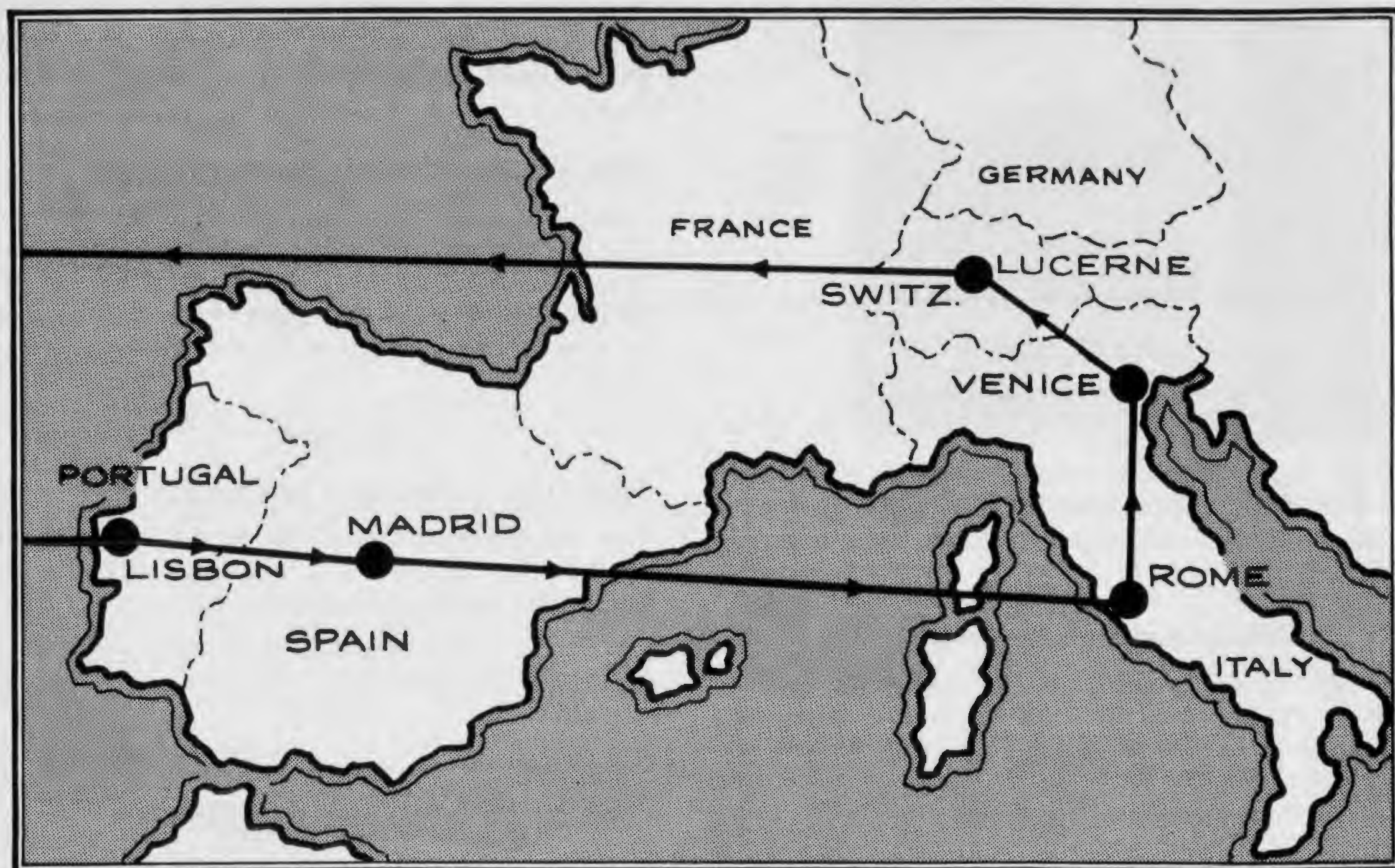
6th Day — Sunday, September 12

A full-day excursion today to Toledo, immortalized by its celebrated citizen, El Greco. We'll visit his home and museum and tour this fortress-like city perched on the top of a hill. There'll be time to explore the shops displaying swords made of famed Toledo steel, products of leather and jewelry damascened with gold. Lunch will be in one of the city's unique restaurants.

ITALY

7th Day — Monday, September 13

This morning we fly to the "eternal city"—Rome. Upon arrival we will drive along the famed Via Veneto, past the American Embassy to the imposing King Victor Emanuel II monument. Then on to the Roman Forum to enjoy a panoramic view of the Taularium. Continue to the Basilica of St. Paul's Outside the Walls to view the impressive 5th Century mosaics and then a memorable stop at the Colosseum built in 80 A.D. Our tour



will end at our home for the next three days, the HOTEL LEONARDO DA VINCI. The balance of the day is unscheduled and it just may be that the lure of the Forum will be strong enough to entice us back to stroll through its paths of antiquity.

8th Day — Tuesday, September 14

This morning we journey to Tivoli to see the wondrous estates commissioned by Emperor Hadrian. Most spectacular is the Villa d'Este which is landscaped entirely in greenery and hundreds of fountains which continually sparkle in graceful patterns. The "organ fountain" for example, was designed to play when certain stones near it were stepped on. Returning to Rome we will proceed to the Vatican Museum where we will tour the Sistine Chapel decorated by such names as Michelangelo, Botticelli and Rosselli. This evening we will see and hear early Rome recreated at the Sound and Light performance at the Forum.

9th Day — Wednesday, September 15

This morning is at leisure and perhaps we will be ready to sleep a bit later or maybe the Roman shops will beckon to us. In the afternoon more of the city will unfold as we see the Quirinale Palace, the Fountain of Trevi, the Spanish Steps and Piazza Navoa, a typical Roman square dating from the 17th Century. We'll also visit the Pantheon with the tombs of the Kings of Italy, St. Angelo Castle, Janiculum Hill for a pano-

ramic view of Rome and finally to the Vatican for a visit to the awe-inspiring St. Peter's Basilica.

10th Day — Thursday, September 16

Today we bid farewell to Rome and hello to the magical city of canals, VENICE. Upon arrival we will transfer to water taxis which will take us along the waterways to the HOTEL LUNA. We'll entice romance tonight as we glide thru the Italian moonlight in our serenaded gondolas.

11th Day — Friday, September 17

On foot this morning we see the many features of this water-locked city. We start with a visit to St. Mark's Square. This immense regal plaza is bordered on three sides by palatial arcades. We'll see the Basilica of San Marco, a masterpiece of Byzantine architecture, the Doge's Palace, the Piombi Prisons and the famous Bridge of Sighs which connects the Palace to the prisons. The afternoon is at leisure so we may continue our wanderings through the quaint bridged streets.

SWITZERLAND

12th Day — Saturday, September 18

We fly to Zurich today where upon arrival we drive through the Swiss countryside to Lucerne and the HOTEL PALACE. On the way we'll visit the original Lion Monument dedicated to the Swiss Guard, the Wooden Chapel Bridge of 1333 and the Dance of Death Bridge of 1407, both adorned with unusual paintings, the medieval town walls and the Town Hall



Swiss
Alpine
Beauty

built in 1599. Tonight enjoy a traditional Swiss dinner at the Restaurant Stadtkeller. Here Swiss fondue will be served as we are entertained with Swiss music and dancing.

13th Day — Sunday, September 19

A full-day excursion today into the Bernese Oberland area. We drive past the lakes of Lucerne, Sarnen and Lungern, the Gorge of the Aare at Meiringen, hollowed out by glaciers, Lake Brienz to Interlaken, with its memorable view of the Jungfrau. Pass the valley of Lauterbrunnen with the Staubbach Falls and the

Trumelbach Falls which descend in five wonderful cascades up to the village of Grindelwald where lunch will be served. We will return to our hotel in time for dinner.

14th Day — Monday, September 20

Today is ours to do with as we wish in this charming city. We may want to shop for some of the famous Swiss chocolate or watches or perhaps take a ride on the lake or travel by railway to Mt. Pilatus. This evening we'll have a special Farewell Banquet at our hotel.

U.S.A.

15th Day — Tuesday, September 21

This morning transfer to Zurich where we board our TWA jet for our return flight to New York as our European adventure comes to an end.



CONDITIONS AND SPECIFICATIONS

TRANSPORTATION: Air travel by Jet based on 14-21 day GIT fare, subject to participation of a minimum of 15 persons on entire flight itinerary, in Economy Class on Trans-Atlantic flights and with Tourist Class transportation in Europe and with Jet Tourist Class Family Plan or Excursion Rate (where available) for domestic U.S. and Canadian flights. Services of TWA or any IATA and ATC carriers may be used. Surface travel in Europe is by deluxe motorcoach.

HOTELS: Deluxe and superior grade hotels as indicated in the itinerary, based on two persons sharing a twin-bedded room with private bath. Any change in hotels will be of the same or better quality than listed. (Supplement for single room: \$74.00 per person.)

MEALS: Continental breakfasts and table d'hote dinners will be included. Lunch is included the first day in Lisbon and on all full-day tours.

SIGHTSEEING: As specified in the itinerary, by private motorcoach throughout, with English-speaking guides. All entrance fees and seat reservations included to events specified in the itinerary.

TOUR ESCORT: The size of the tour group will determine the number of square dance escorts. At least one square dance couple will serve with each unit, plus local guides for all specified sightseeing.

TRANSFERS: Conveyance of passengers and baggage (one average-sized suitcase per person) between terminals, airports, steamer piers, restaurants, special events and hotels, is included as well as the assistance of an English-speaking representative. Transfers will be by motorcoach.

BAGGAGE: Limited to 44 pounds per person by overseas air allowance. One average-sized suitcase per person. Hand luggage and small personal articles are owner's responsibility and are included in the above weight.

TIPS AND TAXES: Hotel service charges, state and local taxes and tips to hotel personnel, baggage porters and local guides and drivers are included.

NOT INCLUDED: Passports, visas and health documents, personal and baggage insurance, transport and handling of excess baggage items of a personal nature, such as laundry, telegraph or telephone expenses, beverages including tea and coffee (except at breakfast) and food not on the regular table d'hote menu, are not included. Lunches, except as listed, are not included. Airport taxes are not included. At present there are none.

RATES: The tour and air costs are based on present tariffs and current airline rates and the exchange rates of foreign currencies in relation to the United States dollar and are subject to change in case of decreases, or increases, due to fluctuation in Exchange Rates, changes in airline rates, or due to other causes, when final payment is made.

ADDITIONAL INFORMATION AND GENERAL CONDITIONS

The following tour conditions are standard procedure for group travel and are listed here for your information:

RESPONSIBILITY: All arrangements for land accommodations, transportation and sightseeing are made by Adventureland Safaris, and/or their agents; all arrangements for trans-Atlantic transportation are made by various airlines, as shown, which companies are not to be held responsible for any act, omission or event after the passenger has disembarked from the plane. The usual passage contract in use by the airline company when issued shall constitute the sole contract between such airline and the purchaser of this tour and/or the passengers. All reservations, rates, schedules, accommodations and services are subject to the rules, regulations and conditions established by the carrier, hotel or other company instrumentally providing the same and may be subject to change without notice.

The American Square Dance Workshop, Inc., Bob and Becky Osgood, or Adventureland Safaris, accept no liability for any change or variances in reservations, rates, schedules, accommodations or services referred to in our specifications. Neither are we liable for any delays, inconveniences, accident, expense or mishap of any kind whatsoever resulting entirely or in part from the negligence of others or from causes beyond our control. We also reserve the right to decline to accept or retain any passenger as a member of the tour; in such instance, the full or an equitable amount will be refunded.

REFUNDS: Claims for refunds must be made within sixty days of termination of tour, accompanied by a statement from the tour escort, agent or representative, detailing the services not taken. Refunds can not be made for unused transportation, involving party tickets, or chartered motorcoaches or for sightseeing trips or meals not taken. Refund claims for unused hotel accommodations are subject to at least 48 hours notice of cancellation being given to the hotel through the tour escort, agent or representative, such refunds being entirely at the discretion of the hotel management concerned. Refunds are based on the actual cost of the relevant services and not on a per diem basis.

American Square Dance Workshop, Inc.
European Holiday 1976
462 North Robertson Boulevard
Los Angeles, California 90048

Here is our application and deposit for the
1976 European Holiday.

(please type or print):

Name _____
(last) (his—in full) (hers—in full)

Address _____
(street and number)

(city) (state) (zip code)

Enclosed is our deposit of \$200.00 (\$100.00 per person). We understand that the balance is due by June 7, 1976. We have read the itinerary and fully understand the payment and cancellation clauses relative to the tour and to the air fare. (Payments in U.S. Dollars, please. Checks should be made payable to Bob Osgood.)

signed

(date)

Please complete both sides of this application form before mailing it in. If this is your first tour with us, in order to help us recognize you when we meet, please include a recent snapshot of yourselves with your application.

CANCELLATIONS: In the event of cancellation, complete refunds will be made until July 7, 1976. After that date a cancellation charge will be made for cablegrams and other out-of-pocket expenses regarding land arrangements. Refunds for airfare are made according to IATA regulations which specify that 25% of the airfare is subject to forfeiture if cancellation is made under 30 days.

EXTENSIONS: The fares shown in this itinerary are based on the 14-21-day excursion rate. This requires that the tour be ended and the participants returned to their city of debarkation 21 days after they start. By paying the difference between this rate and the greater cost of the regular Economy fare, they may remain in Europe after the tour has been completed and return at some later date.

BADGES: A special individualized tour badge will be provided each participant in advance of the tour. A badge charge of \$2.00 will be made only to those having to cancel the tour.

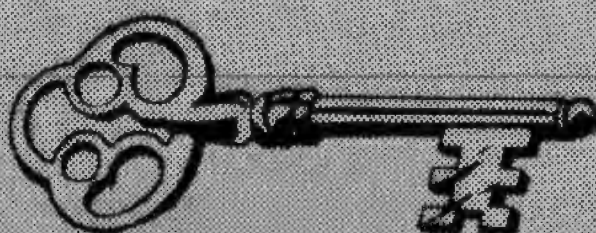
SPECIAL SERVICES: All those participating in the tour will be provided with regular tour bulletins during the months prior to the tour. Information on places to be visited, documents required for travel and recommended reading will be included.

CHANGES IN ITINERARY: Working far in advance, certain substitutions and/or changes in itinerary, transportation and hotels may be necessary and the American Square Dance Workshop, Inc. reserves this right; however, should any deviations from the planned itinerary occur, the American Square Dance Workshop, Inc. assures all participants that substitutions of any nature would be of an equal or better value than that stated within the itinerary.

LUGGAGE and REFRESHMENTS on the Journey: We take no responsibility for luggage or personal belongings. Every possible attention will be given by our agents and representatives but luggage insurance is recommended. Expenses for refreshments and meals en route will be borne by you unless otherwise specified in the itinerary. Meals on the Jet aircraft are included as part of your air ticket.

PASSPORT: You must obtain a valid passport and health certificate covering your journey. You will receive these instructions after booking.

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Please print your names as you would like them on your badges.

(his)

(hers)

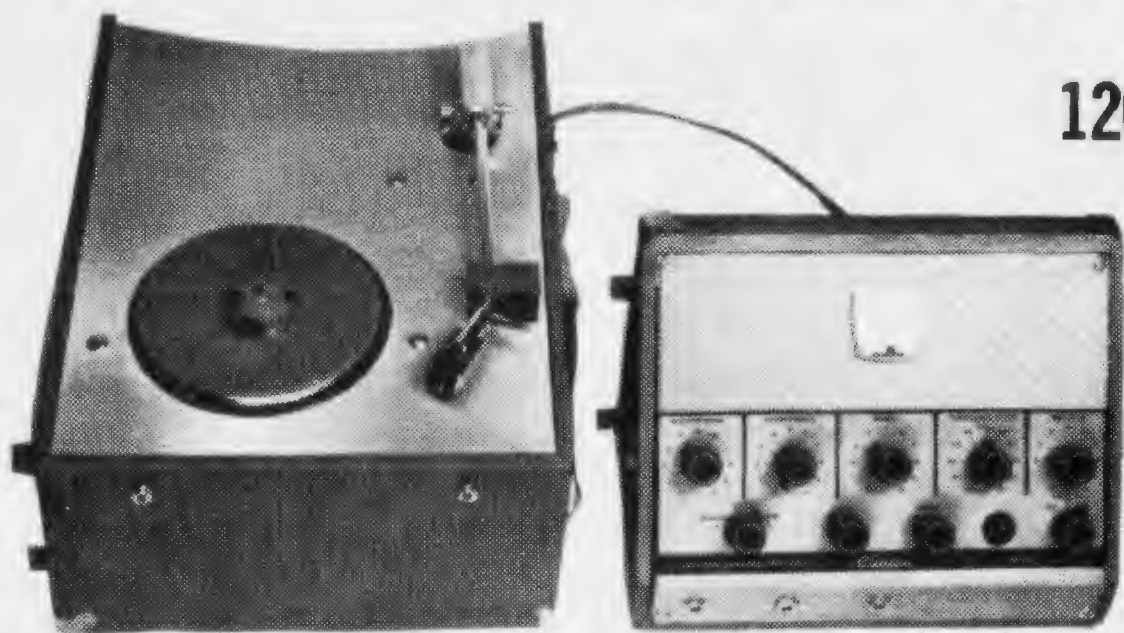
Also, so that we may have a few facts about you, please let us know the following:

How frequently do you dance? _____ Do you do any square dance calling? _____
How long have you been square dancing? _____ What is the name of your "home" club? _____

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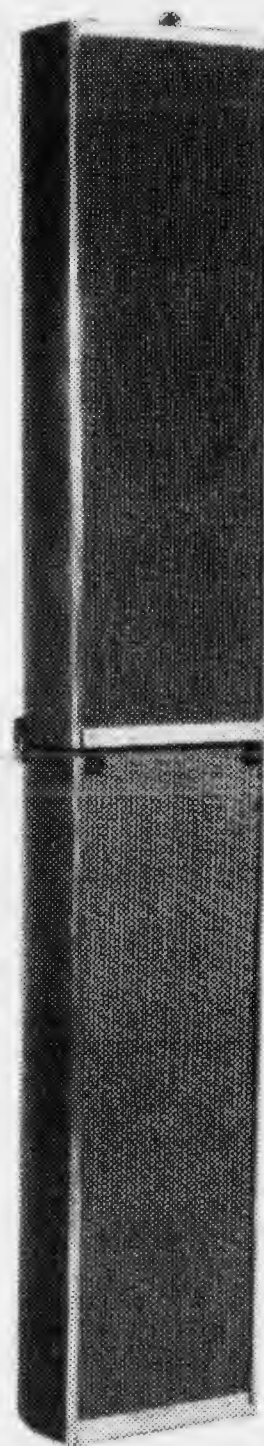
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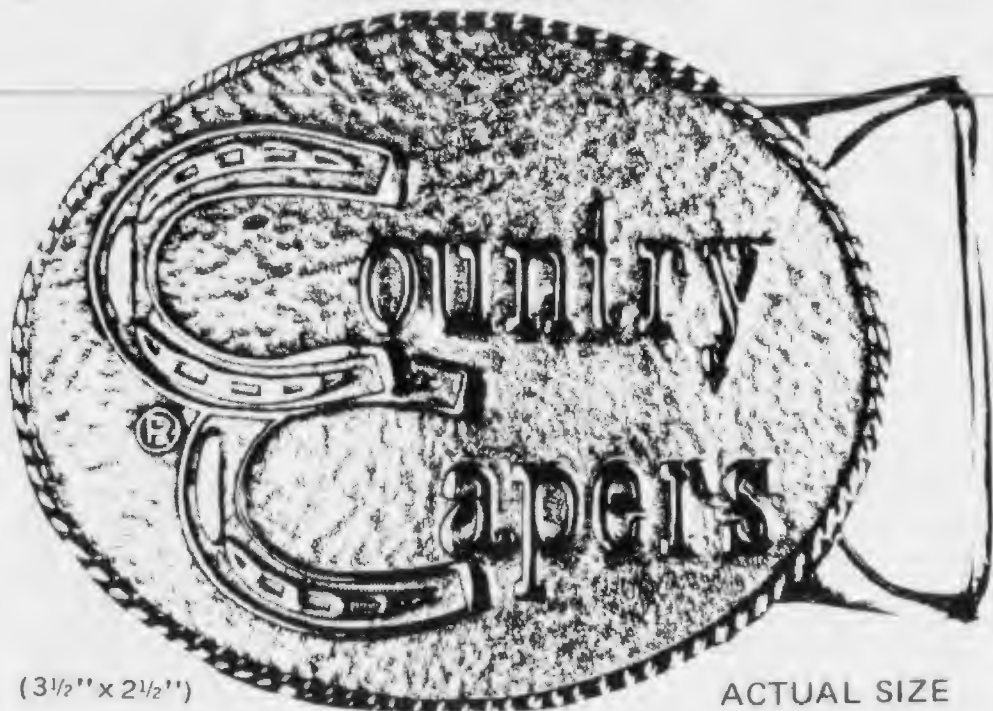
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DANCE

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Brockville, Ontario, Canada

Sept. 5-7—Shindig '75, Arena Auditorium,
Duluth, Minnesota

Sept. 12-13—8th Annual Cape Fear Roundup
and Festival, Eutaw Shopping Center,
Fayetteville, North Carolina

Sept. 12-14—2nd Annual Aspen-Time Round-
up, Peaceful Valley, Lyons, Colorado

Sept. 13—Westerners 5th Anniversary Dance,
Loleta Pavillion, Eureka, California

Sept. 13—Harvest Ball, 1st Baptist Church,
Las Vegas, Nevada

Sept. 18-20—S/R/D Festival, Convention
Center, Myrtle Beach, South Carolina

Sept. 19-20—Bicentennial S/D Weekend,
MASDA, Montgomery, Alabama

Sept. 19-20—Nevada State Festival, Armory,
Fallon, Nevada

Sept. 19-21—9th Annual Fun Festival,
Angel's Camp, California

Sept. 20—11th Annual ORA Fall Roundup,
Bell Memorial Auditorium, Augusta, Ga.

Sept. 20—9th Annual Jamboree, Belleville,
Ontario, Canada

Sept. 20-21—S/D Festival, Civic Auditorium,
Stockton, California

Sept. 20-27—Septemberfest 7th Annual Fes-
tival, Kentucky Dam Village State Park,
Gilbertsville, Kentucky

Sept. 26-27—5th Annual Nebraska State
S/R/D; Community Bldg. Gothenburg, Ne.

Sept. 26-27—Autumn Frolic Jamboree,
Kenricia Hotel, Kenora, Ontario, Canada

Sept. 26-28—Dias de Danzas, Griswold's Inn,
Claremont, California

Sept. 26-28—3rd Annual Fallin' Leaves Frol-
ic, Potawatomi Inn, Pokagon State Park,
Angola, Indiana

Sept. 26-28—4th Annual Flaming Leaves S/D
Festival, Olympic Arena, Lake Placid, N.Y.

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- F** Party Fun (50¢ each)
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- H** Story of Square Dancing
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- I** Youth in Square Dancing
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- J** Caller/Teacher Manual for Basics 1-50 (\$5.00)
- K** Caller/Teacher Manual for Extended Basics (\$5.00)
- L** Caller/Teacher Manual for Contra Dancing (\$5.00)
- M** American Round Dancing
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- N** Hamilton Round Dance Manual (\$5.00)

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- O** Plastic Record Sleeves (\$12.50 per 100, minimum order 100)
- P** Paper Record Sleeves (\$8.00 per 100, minimum order 100)
- Q** Record Case Index Cards (\$2.00 plus \$1.00 postage)
- R** Sets in Order Binders (\$3.50 each) (Plus postage 1 or 2 binders, \$1.25; 3 or 4 binders, \$1.75)
- S** Non-Dancer Promotional Flyer (Per 100, \$3.00, per 1000, \$20.00)
- T** Basic Check List for Callers (50¢ per dozen)
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- V** Velco Spee-Dup (\$2.75 plus \$1.25 postage Total per can \$4.00) (Canada \$3.15 per can plus \$1.75 (U.S.) on both Slo-Down & Spee-Dup)
- W** Name Tags (Indicate design A or B) (Minimum order 100, \$2.75 per 100)
- X** Peel Name Tags (\$4.00 per 100)

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- AA** 12 for \$1.50; #2 black and white 12 for \$1.00, minimum order 12)
- BB** Learn to Square Dance Post Cards (\$2.75 per 100, minimum order 100)
- CC** Completion Cards (indicate Basic or Extended Basic Program of Square Dancing) (\$2.50 per 100, minimum order 100)

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- FF** LP 6003 (\$5.95)
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Convention Center, Anaheim, CaliforniaSept. 28—9th Annual Buckwheat Festival,
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Montpelier, VermontOct. 3-4—1st Annual Sunnyland Retreat, New
Conv. Center, Myrtle Beach, S.C.Oct. 3-5—Meramec Weekend, Meramec
State Park, Sullivan, MissouriOct. 3-5—Fun Dance Weekend, Granada
Lodge, Lake of the Ozarks, Bengal Dam,
Missouri.Oct. 4—Valley Stars 30th Anniversary, Somis,
CaliforniaOct. 4-5—Annual Prairie Schooners Festival,
1st United Methodist Church, Sidney, Ne-
braskaOct. 4-5—26th Annual S/D Festival, Quadra-
Dangle Clubhouse, Laramie, WyomingOct. 5—Edge Hill Squares Autumn Jubilee,
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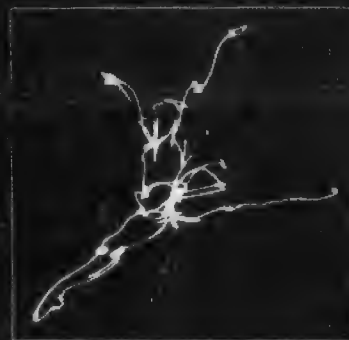


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 Oct. 10-11—State S/D Fed. 26th Annual Festival, Convention Center, Little Rock, Arkansas
 Oct. 10-11—11th International Fall Festival, Onondaga Co. War Memorial, Syracuse, New York
 Oct. 10-12—Red Bates Has a Ball, Spring Gulch Square Barn, New Holland, Pa.

Oct. 10-12—Meramec Weekend, Meramec State Park, Sullivan, Missouri
 Oct. 10-12—SCVSDA 19th Annual Jubilee, Fairgrounds, San Jose, California
 Oct. 17-18—8th Annual Spirit of '76 Festival, Yorktown Int. School, Yorktown, Virginia
 Oct. 18—16th Annual Peanut Festival Dance, Community Center, Dothan, Alabama
 Oct. 24-25—Lou-Mac Jamboree, Natchez Trace Inn, Tupelo, Mississippi
 Oct. 24-25—19th Annual Hoosier Festival, Roberts Municipal Stadium, Evansville, Indiana

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Oct. 24-26—9th National S/R/D Convention,
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Oct. 25—Annual Muscular Dystrophy Benefit
Dance, Hammond, Louisiana
Oct. 31—3rd Annual Halloween Dance, Bel-
levue, Ohio
Oct. 31-Nov. 1—Pumpkin Festival, VFW

Club, Owatonna, Minnesota

TOP TEN POLL

As reported in Frank and Phyl Lehnert's "Buckeye Poll" for July, the top ten round dances for the Ohio area were Patricia, Alice Blue Gown, Tennessee Saturday Night, Bee Bee Polka, One Lonely Night, Sentimental Journey, Lisbon Antigua, Room Full of Roses, Domino and Marilyn, Marilyn. The Lehnerts indicated that 18 teachers participated in the poll. It was also reported that approximately 2,700 round dancers attended the National Convention in Kansas City in June.



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fashion feature



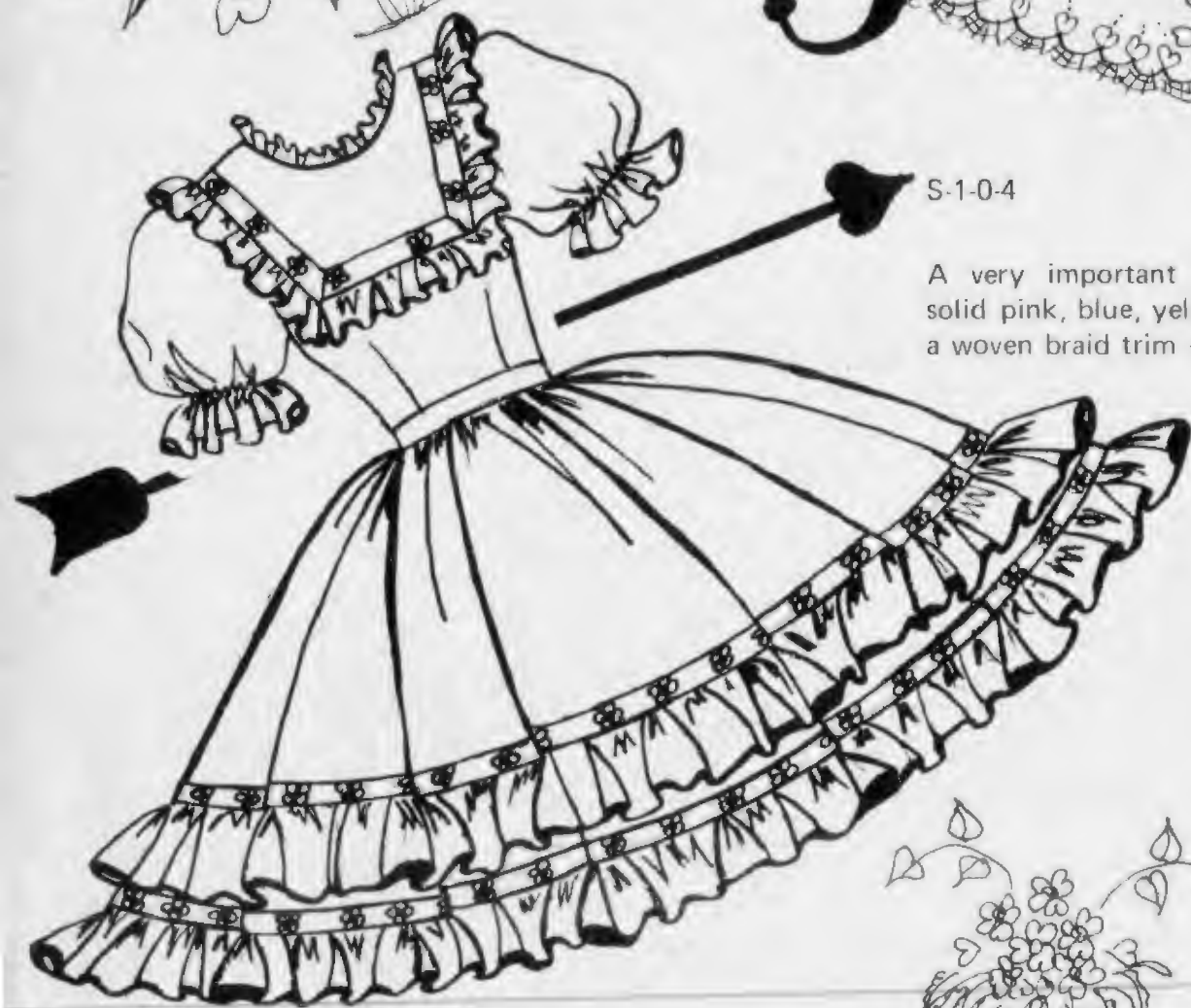
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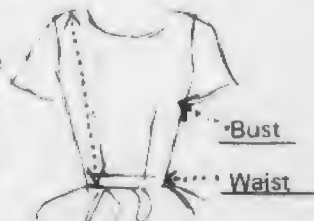
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